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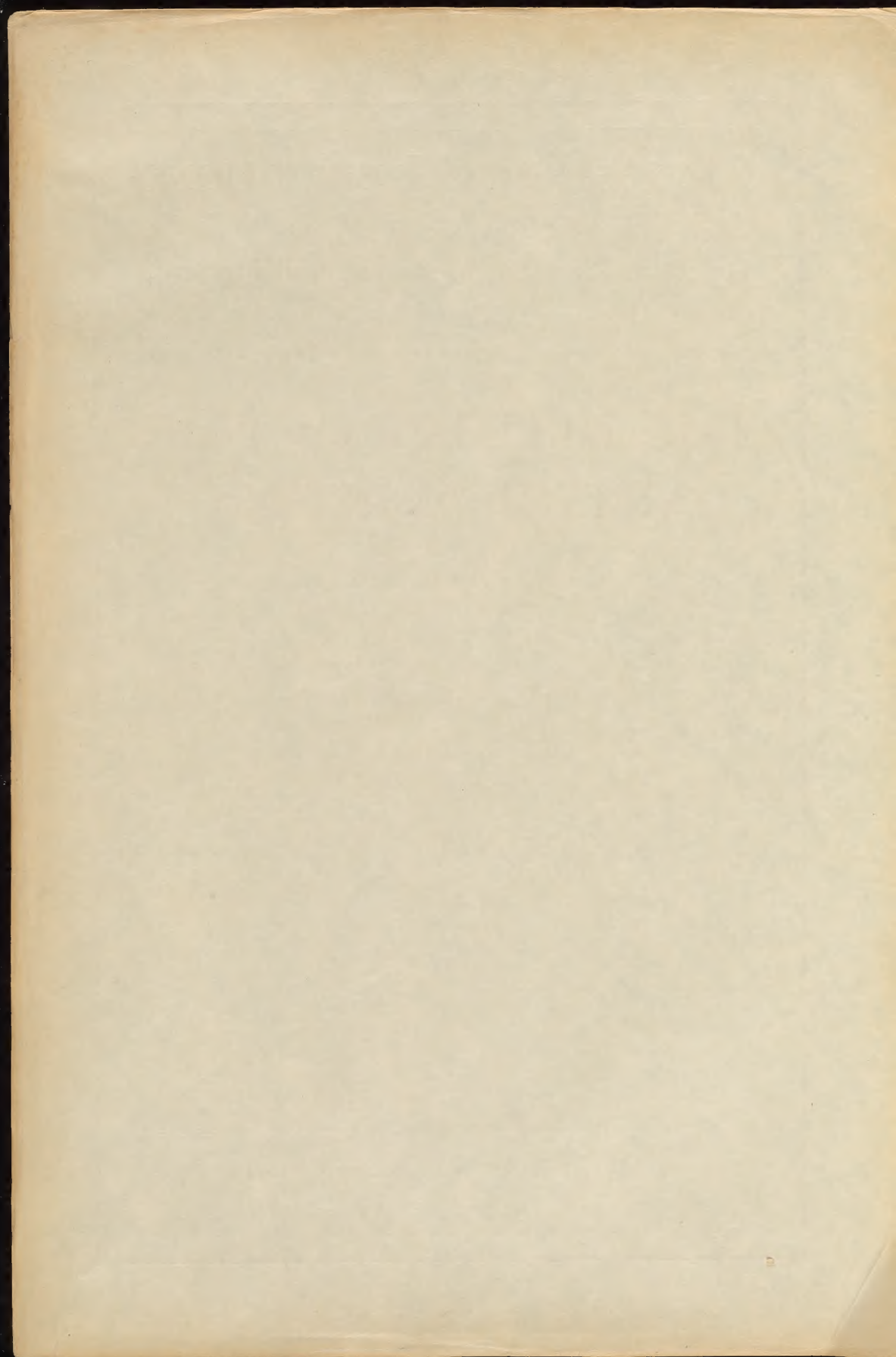
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FOLIO I. ✻ PLATES 1-50.

The Earlier Forms of Writing and the Development of
the Oriental Scripts.

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THE ✻ FIVE ✻ INDEPENDENT ✻ SCRIPTS.

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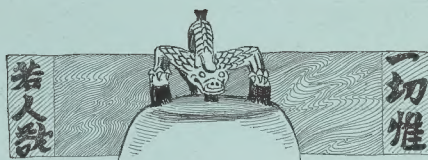
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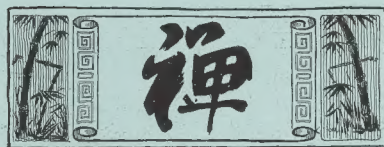




CHAPTER I

THE plates of this chapter illustrate the five different forms in which writing has been invented in different places on the globe. It is, of course, possible that there were other forms among other peoples of antiquity; but if so, these are at present altogether unknown. It is customary to speak of the different forms here noted as quite independent, but it must be remembered that nothing is definitely known about the exact origin of any one of them, and it is always possible that there may have been borrowing one from another, the traces of which have been lost. Indeed, in the case of the Hittite, Egyptian, and Chaldean in particular, it seems probable that there may have been such borrowing on account of the geographical location of these different races.

It is recognized as an accepted theory by all students of the subject, that the first form of writing everywhere was a picture writing, which gradually became modified until, in some cases, a final stage of alphabetical writing was reached. Our plates do not show the earliest form of this picture writing in any case, doubtless, but they show some of the oldest phases that are at present known. In each case the writing originated in such remote periods of antiquity that the earlier stages of its development were quite forgotten long before the dawn of history.



PORTFOLIO I

THE EARLIER FORMS OF WRITING AND THE DEVELOPMENT OF THE ORIENTAL SCRIPTS

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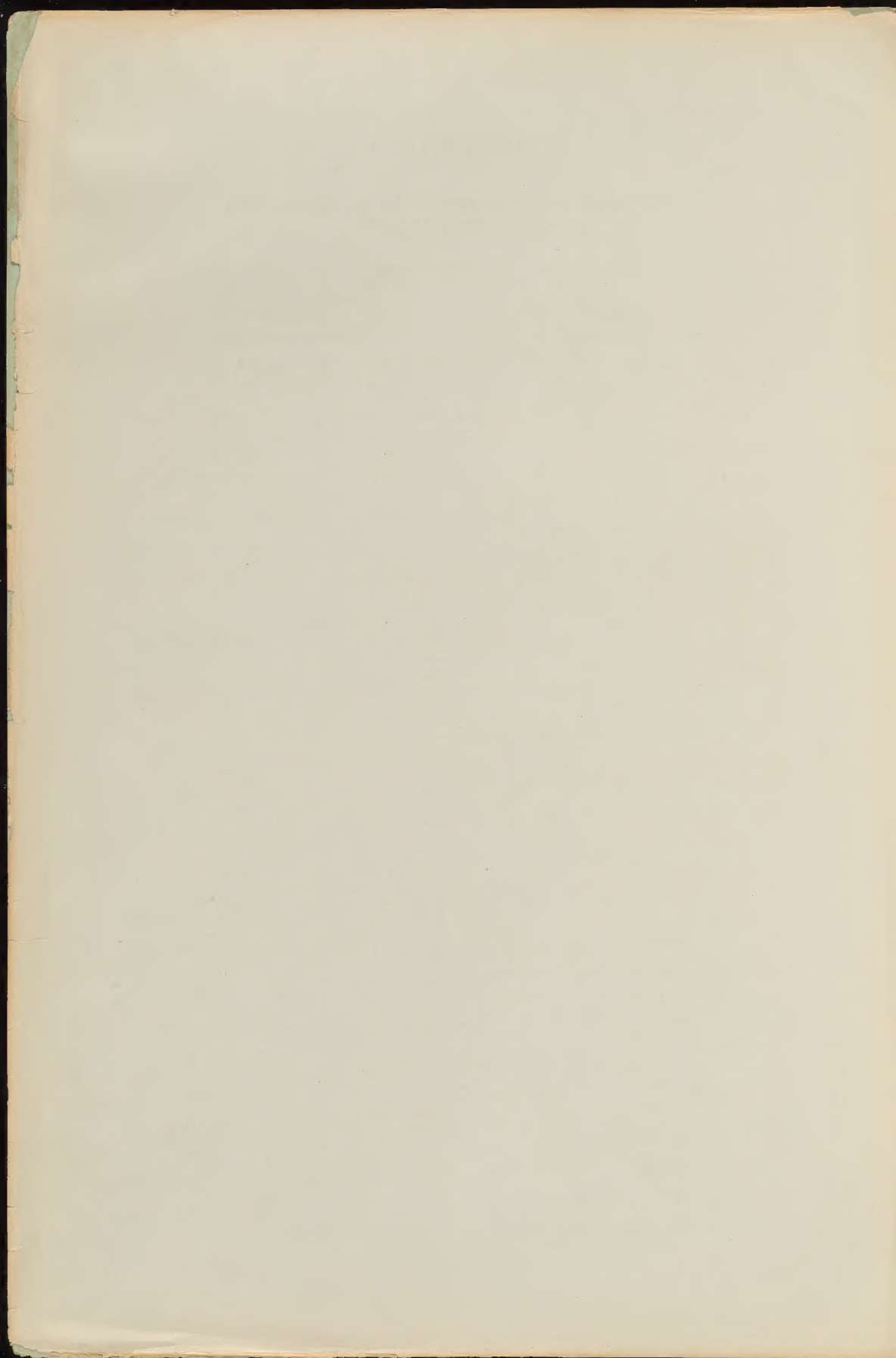


PLATE 1. MEXICAN PICTURE WRITING.

Probably of the Fourteenth or Fifteenth Century, A.D.

The original is in the Vatican Library (MS. 3,773), Rome.

OF the five independent forms in which writing has been invented, the picture writing of the aboriginal Mexicans is perhaps the most primitive. It is true that still cruder methods of pictorially presenting ideas are used by other tribes of the North American Indians, but these are only by courtesy entitled to be called writings at all. So long as the object is merely represented by its picture, even though such pictures be combined into a crude sort of narrative, the result can hardly be called with propriety a system of writing. Such crude attempts as these have doubtless been made by every tribe of partially civilized people, and the number of independent forms of picture writing in this sense is very large indeed. But a true picture writing goes far beyond this. From merely representing the object by its picture, a change is gradually effected by which the same picture comes to stand for an



A HALF PAGE OF MEXICAN MANUSCRIPT.

WRITTEN, IT IS BELIEVED, BEFORE THE SPANISH INVASION. THE ORIGINAL IS AT PESTH.

abstract idea rather than for the graphic representation of a particular object; as, for example, the picture of a lion which at first meant merely a lion, may come to stand for the idea of strength, and so on indefinitely. We shall see presently that there is yet another stage of evolution in which a picture sign comes to be used phonetically, usually as representing the initial sound of the name of the object itself; but this advance, simple and natural as it seems to us now, was probably only accomplished after long generations of effort. No doubt by far the greater number of systems of picture writing never attained to it at all. A still later phase of progress, in which certain of the signs have come to be used alphabetically, presupposes an analysis of the fundamental sounds of the language which is possible only after a very high stage of civilization has been reached; which indeed has been made only twice or three times at most in the history of our race, so far as at present known.

The Mexicans never attained to these later stages of development with their picture writing. Their manuscripts, therefore, present us with perhaps the most elemental form of a comprehensive writing that is known to us.

Our plate shows a *Tonalamatl* ("Book of Fate"), or so-called Ritual Calendar, in Mexican picture writing and hieroglyphs, known as a manuscript of Anahuac, and supposed to indicate for a period of years, divided into weeks of thirteen days each, the deities who presided over mankind at different seasons, together with the religious ceremonies to be practised and the offerings to be made to the gods and goddesses.

The work is written on prepared white skin (deer?) divided into ten portions, each measuring five and a quarter inches high, but of different lengths, gummed together at irregular intervals, but so arranged that there are five pages on each piece, the whole being folded together as a screen of forty-nine leaves, written on both sides, except the backs of the first and last leaves, which are fastened to the binding.

The binding is of thin wood, in two pieces of nearly the same size as the leaves (five and three-quarters by four and seven-eighths inches). One cover bears impressed characters in relief, and is inset at the top right-hand corner with a small green stone, there being an empty space for a similar stone at the bottom right-hand corner.

Mexican manuscripts of the times prior to the Spanish Conquest are extremely rare, for they were at first looked upon as idolatrous, and great numbers were collected by the missionaries and burned. Repeated decrees of the Spanish sovereigns at the end of the first century of the conquest, however, ordered the preservation of these documents. Such manuscripts are preserved in the libraries of Mexico, Madrid, Paris, Oxford, Liverpool, Dresden, Vienna, and Bologna.

The present manuscript is preserved in the Vatican Library (MS. 3,773). It is of uncertain date, but probably not earlier than the founding of the City of Mexico, A.D. 1324. The fact that paper had come into use in the time of Montezuma II., 1477-1520, suggests that the manuscript is earlier than that period. The post-Columbian history of the manuscript is in doubt. It is believed that the document was brought from Mexico to the Vatican between the years 1570 and 1589, by a Campagnian priest, who went on a mission to Mexico. It is related by Torquemada ("Monarchia Indiana," XIV., cap. 6) that the Spaniards found at the City of Mexico a royal library full of works of history, chronology, and ritual, all under the care of a specially appointed official. Our plate represents folios 19-22, which fairly represent the general style and contents of the book.

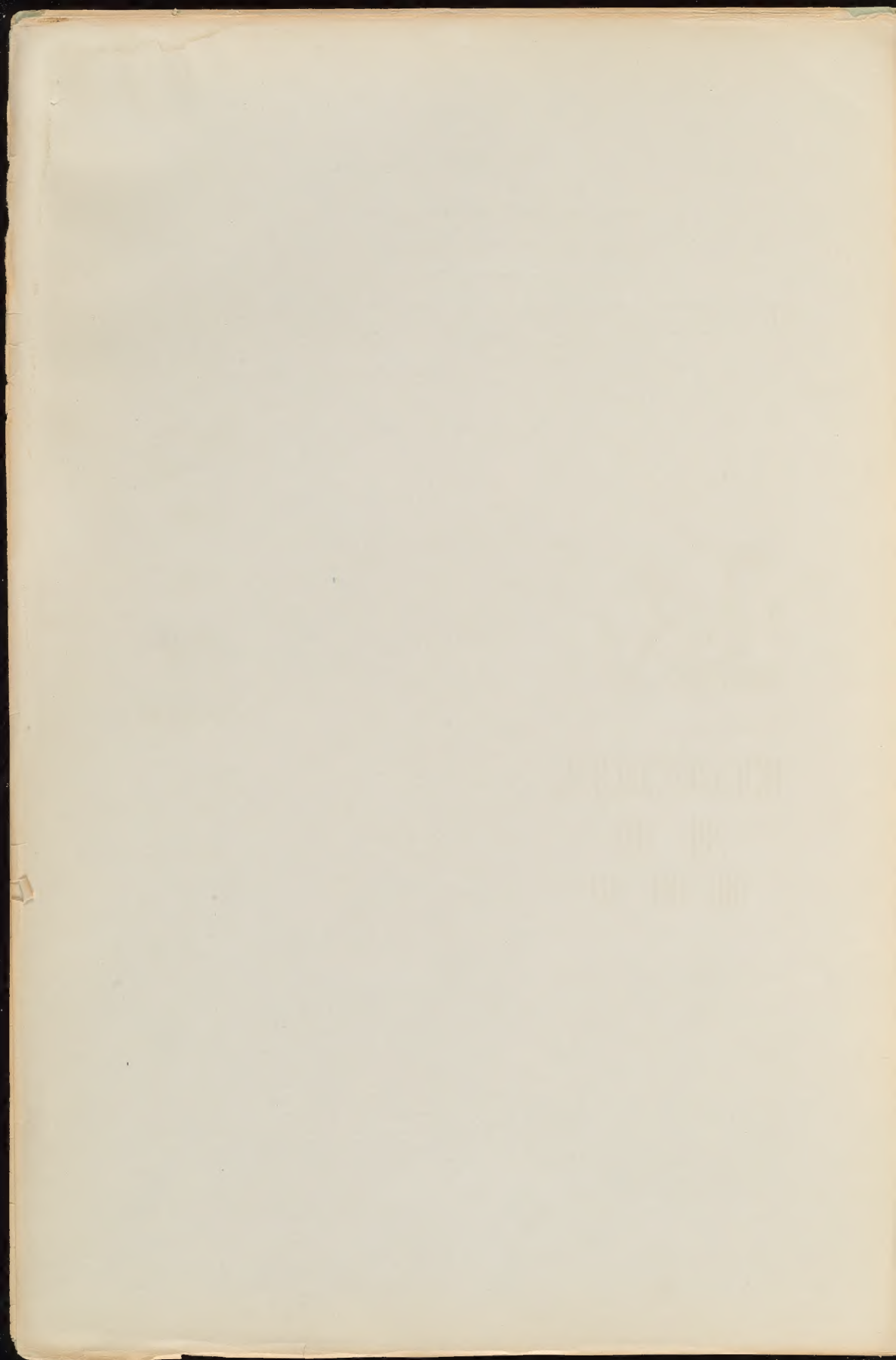
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SOME BIRDS AND ANIMALS FROM THE MEXICAN MANUSCRIPTS AT PESTH.

THE RABBIT, THE VULTURE, THE JAGUAR, AND THE PECCARY ARE EASILY RECOGNIZABLE.





MEXICAN PICTURE WRITING.

Probably of the 14th or 15th century.

From Facsimile in the British Museum of MS. 3713,
Vatican Lib., Rome.



PLATE 2. CHINESE MANUSCRIPTS.

Upper Figure—Chinese Picture Writing.

British Museum, Oriental Manuscript 2,167.

Lower Figure—Chinese Latin Lexicon.

British Museum, Oriental Manuscript 6,654.



THE upper figure shows two pages of a very curious book of picture writing from Moso, in the Yunan Province of China. The book consists of eleven leaves of paper of native manufacture, similar to that in use in Thibet during the eighteenth century and at the present time. The subject of the record is quite unknown; so every reader is at liberty to make his own conjectures in the matter. Neither is it known just when the manuscript was made. The book was secured by William John Gill at or near Kudeu, on the Kinsha River. It was given to him, along with two other similar documents, by a Lama, or quasi-Lama, whom he described as being "more like a Frenchman than a Thibetan."

M. Terrien de Lacouperie has pointed out that the first folio represents some Buddhistic emblem, and he says that he possesses another document in similar character, but less mixed with Buddhistic symbols, which were traced from the book of a Tomba, or sorcerer, among the Nashi or Mosos, by a missionary, who states that this form of writing is now obsolete.

M. de Lacouperie considers Captain Gill's manuscript to be very ancient, and is inclined to regard it as a survival of a very old Chinese ideographic system. This, however, is purely conjectural, and the real status of the manuscript is not clearly established. It is reproduced here because of its intrinsic interest as representing a very crude form of picture writing.

The merest glance suffices to show that a very wide gap exists between these crude pictures and the complex symbols of the developed Chinese writing as shown in the lower figure.

It would be futile to imagine the number of centuries that must have elapsed before the crude primitive picture making reached the stage which we see manifested in this other manuscript. That this full development had taken place at a time antedating our knowledge of the history of this people is proof of the extreme antiquity of their civilization. The most striking characteristic of this script is the fact that each sign stands for a word. The Chinese language is monosyllabic, from which it follows that each written sign is the sound of a syllable, but that these syllables are never combined as in most other forms of speech. As the number of syllabic sounds is limited, it follows that there are very many cases in the Chinese language in which a single word is the name of several quite distinct objects, or stands for quite different abstract

ideas. The ambiguity thus implied is overcome in oral discourse by varying inflections of the voice as well as by the aid of the context. In the written language, obviously, the former means of distinction are unavailable. It becomes necessary, therefore, to distinguish between the different meanings of the same sound by giving each a distinctive sign. Precisely the same difficulty is met in an analogous way in our own language by the different spellings familiar in such instances as "to, two, and too"; but in our language, and, indeed, in all polysyllabic languages, the cases in which this expedient is necessary are relatively few; whereas with a monosyllabic language like the Chinese the number is enormously great.

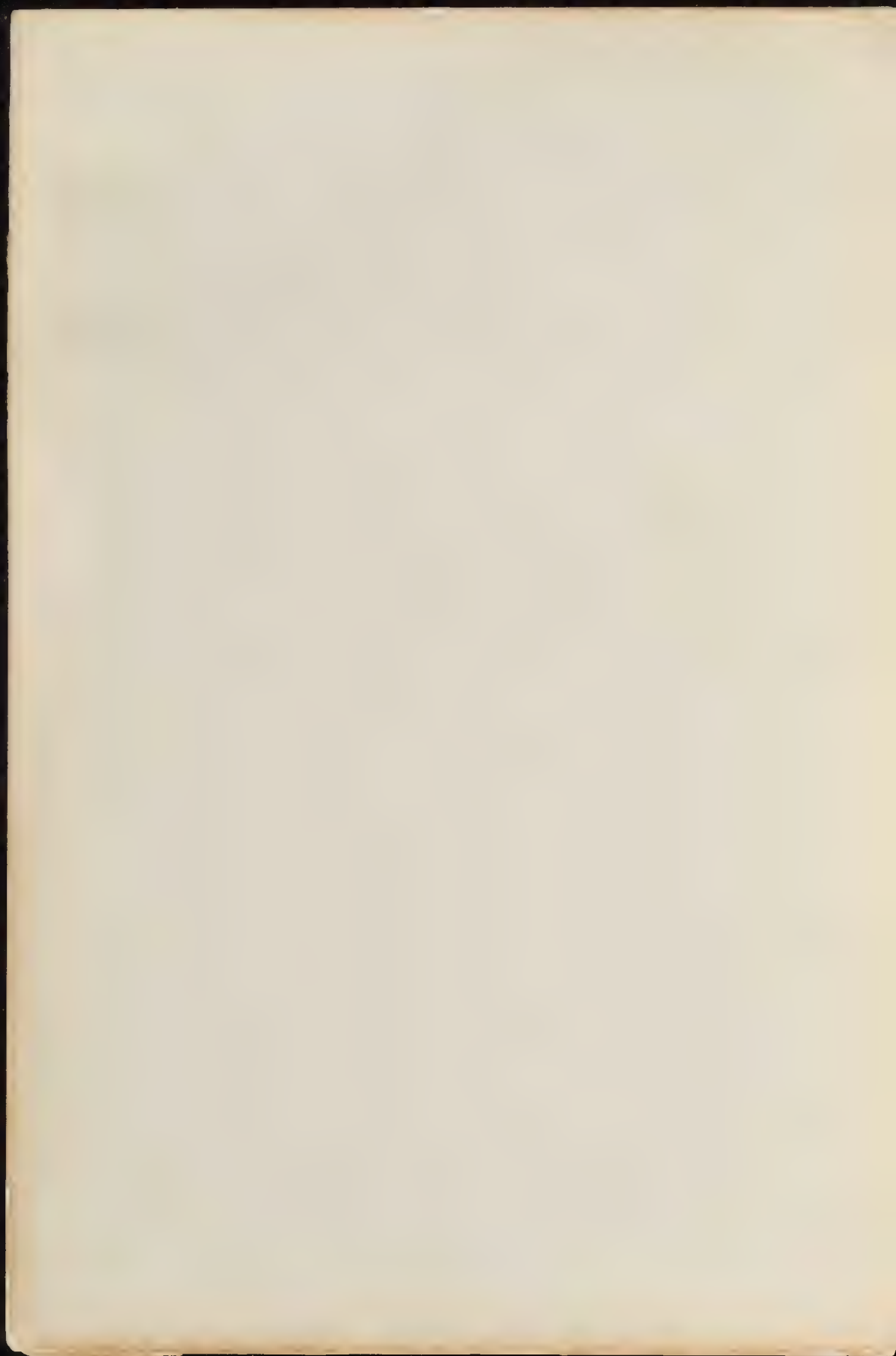
The result of the system adopted by the Chinese is that there are many thousands of different signs which must be memorized in order to read or write. The difficulty of learning such a system contrasts strikingly with the relative ease with which the elements of our own alphabet may be acquired; yet such is the power of tradition and of custom that the Chinese script still holds its own in the land of its invention, and will doubtless continue to do so for a long time to come. To the Oriental mind, indeed, it seems that alphabetical writing must be ambiguous and ineffective, and the Oriental prizes the very difficulties of his script because of its value in mental discipline.

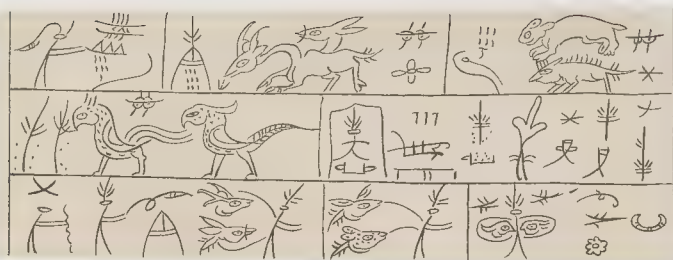
Our lower figure illustrates the variety of signs used to discriminate between syllables of the same sound. The syllables in the red script are not, properly speaking, Latin, as the plate label might lead one to suppose; neither are they words of any other language. They merely represent the sound of the Chinese characters when vocalized with the aid of the Latin characters.

It will be observed that in the case of each line six different Chinese characters are shown having the same sound. The dictionary of which this is a page was made by Franciscus Brancatus, who, according to a manuscript note in the book, was a member of the Society of Jesus, and "preached the faith in the Chinese Empire from 1637 to 1671."

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The footnotes to the various works on the Far East by M. Terrien de Lacouperie may be referred to as a bibliography of Oriental Palaeography. Other works are: "Notice sur l'Écriture Chinoise," L. Léon de Rosny, Paris, 1854, 8°. "The Oldest Book of the Chinese," Terrien de Lacouperie in the "Journal of the Royal Asiatic Society," Vol. 14, 1882, pages 781-815, and Vol. 15, pages 237-289; "Les Écritures Figuratives," Léon de Rosny, Paris, 1870, 4°.





子甲 ¹	戌甲 ²	申甲 ³	午甲 ⁴	辰甲 ⁵	寅甲 ⁶
子 ¹	戌 ²	申 ³	午 ⁴	辰 ⁵	寅 ⁶
丑乙 ⁷	亥乙 ⁸	酉乙 ⁹	未乙 ¹⁰	巳乙 ¹¹	卯乙 ¹²
丑 ⁷	亥 ⁸	酉 ⁹	未 ¹⁰	巳 ¹¹	卯 ¹²
寅丙 ¹³	子丙 ¹⁴	戌丙 ¹⁵	申丙 ¹⁶	午丙 ¹⁷	辰丙 ¹⁸
寅 ¹³	子 ¹⁴	戌 ¹⁵	申 ¹⁶	午 ¹⁷	辰 ¹⁸
卯丁 ¹⁹	丑丁 ²⁰	亥丁 ²¹	酉丁 ²²	未丁 ²³	巳丁 ²⁴
卯 ¹⁹	丑 ²⁰	亥 ²¹	酉 ²²	未 ²³	巳 ²⁴
辰戊 ²⁵	寅戊 ²⁶	子戊 ²⁷	戌戊 ²⁸	申戊 ²⁹	午戊 ³⁰
辰 ²⁵	寅 ²⁶	子 ²⁷	戌 ²⁸	申 ²⁹	午 ³⁰
巳己 ³¹	卯己 ³²	丑己 ³³	亥己 ³⁴	酉己 ³⁵	未己 ³⁶
巳 ³¹	卯 ³²	丑 ³³	亥 ³⁴	酉 ³⁵	未 ³⁶
午庚 ³⁷	辰庚 ³⁸	寅庚 ³⁹	子庚 ⁴⁰	戌庚 ⁴¹	申庚 ⁴²
午 ³⁷	辰 ³⁸	寅 ³⁹	子 ⁴⁰	戌 ⁴¹	申 ⁴²
未辛 ⁴³	巳辛 ⁴⁴	卯辛 ⁴⁵	丑辛 ⁴⁶	亥辛 ⁴⁷	酉辛 ⁴⁸
未 ⁴³	巳 ⁴⁴	卯 ⁴⁵	丑 ⁴⁶	亥 ⁴⁷	酉 ⁴⁸
申壬 ⁴⁹	午壬 ⁵⁰	辰壬 ⁵¹	寅壬 ⁵²	子壬 ⁵³	戌壬 ⁵⁴
申 ⁴⁹	午 ⁵⁰	辰 ⁵¹	寅 ⁵²	子 ⁵³	戌 ⁵⁴
酉癸 ⁵⁵	未癸 ⁵⁶	巳癸 ⁵⁷	卯癸 ⁵⁸	丑癸 ⁵⁹	亥癸 ⁶⁰
酉 ⁵⁵	未 ⁵⁶	巳 ⁵⁷	卯 ⁵⁸	丑 ⁵⁹	亥 ⁶⁰

CHINESE MANUSCRIPTS.

Upper Figure—Chinese Picture-Writing. British Museum, Oriental MS 2168.
Lower Figure—Chinese-Latin Lexicon. British Museum, Oriental MS. 6654.



PLATE 3. SCULPTURE WITH HITTITE HIEROGLYPHICS.



Mr. Rudyard Kipling, in one of his recent stories, makes a character say that something "is as unintelligible to him as Hittite." The phrase is noteworthy as illustrating how a great literary artist fortifies himself with knowledge from fields that may seem far removed from the ordinary scope of his art, for Hittite is at once the most recently discovered and the least intelligible to the scholarly world of the many forms of strange writings that have from time to time puzzled and more or less baffled the would-be decipherer. The name "Hittite" has, indeed, been familiar all along through its use in the Bible. It will be recalled that the woman who attracted King David's attention when he saw her bathing, and who afterwards became the mother of Solomon, was the wife of "Uriah the Hittite," and that this unfortunate husband was presently gotten out of the way in a manner that did small credit to the honor of the Hebrew ruler.

Aside from this reference, very little was known of any individual Hittite, and, indeed, until quite recently, the Hittites as a people were scarcely more than a name to the historian. It has been ascertained by more recent scholarship, however, that the Hittites were the people known to the Egyptians, and through them to the outside world, as the Cheta, and that these people were once a very powerful nation, dominating western Asia from their capital at Karchemish. The most famous and most widely heralded of all the campaigns of Rameses the Great was that which he made against the Cheta, and the great battle in which he was alleged to have fought single-handed against multitudes and to have acquitted himself so gloriously, is recorded in words and pictures on the temple walls of Karnak, of Abu-Simbel, and at various other places in Egypt even to this day. The poem of Pentaur, the Poet-Laureate of Rameses, is one of the masterpieces of Egyptian literature; and both this and the great wall pictures that illustrate it, have been well known to Egyptian explorers for generations. But, as has been said, it was only recently that the name "Cheta" was recognized as synonymous with the Hittite of the Hebrew; and the records of the Hittites themselves, as excavated on the site of their capital Karchemish, have also but recently come to the hand of the modern investigator. The inscriptions on some of these monuments are in a unique hieroglyphic character, which hitherto has baffled the efforts of all the scholars who have attempted to decipher it. Professor Sayce has indeed made some progress in this direction, but it can hardly be claimed that his results are more than tentative. The great difficulty is that the language of the Hittites appears to have been non-Semitic; hence the knowledge of the various existing Semitic languages, which led, as we shall see, to the decipherment of the cuneiform writings, is of no avail in giving clues to the Hittite language. And there is no other form of modern language, so far as known at present, that is at all cognate with the ancient Hittite. The decipherment of a lost language is at all times enormously difficult, but where the obsolete language has left no cognate successor, such decipherment becomes well-nigh impossible. A glance at our plate will show that the hieroglyphics of the Hittite possess no small degree of intrinsic interest, and this interest is, perhaps, enhanced by the reflection that present scholarship is unavailing in the interpretation of the message that the hieroglyphics were intended to convey, and doubtless did convey, to contemporary readers.

Our plate shows the so-called Lion of Marash, the original of which is in the Museum at Constantinople. There is a cast in the British Museum, and another in the possession of the Society of Biblical Archaeology, London.

Marash (or Merash) is the name given to a ruined city at the foot of the Taurus, west of Jerabis (Karchemish) in Asia Minor, and presumed to be identical with the Rosh of the Hebrew Bible (Ezekiel xxxvii, 23; xxxix, 1).

The statue is of basalt, and measures about two feet four inches in length, and two feet in height. The width at the base in front is 11 $\frac{3}{4}$ inches.

The lion, which, according to some accounts, was one of a pair exactly similar, was originally built into a wall, and it is conjectured that it supported a column.

The inscription, which is on the front and on the side of the monument, is cut in relief in horizontal lines, in which the figures are grouped vertically, generally in twos or threes. Judging from the devices—representing human heads, etc.—the lines probably read alternately from right to left and from left to right.

Major C. R. Conder, in describing the texts from Merash, on pages 840-1 of the "Journal of the Royal Asiatic Society," 1893, interprets the inscription as having been erected by a certain "Tarko" man, probably of Aleppo, in commemoration of a victory, but admits that the interpretation is purely tentative.

Professor John Campbell, of Montreal, gives an elaborate transliteration and translation of the inscription to the effect that it recounts the victories of one Kapuu, "King of Sarakata," in the time of (Nasir) Assur-nazir-pal (circa 900 B.C.).

One of the best delineations of the Lion occurs on plate XXI. of L. Messerschmidt's "Corpus Inscriptionum Hitticarum," (Parts 4 and 5 of "Mittheilungen der Vorderasiatischen Gesellschaft," Berlin, 1890, 8°).

Professor A. H. Sayce, on pages 130-1 of "The Hittites," in "By-Paths of Bible Knowledge," XII, London, R.T.S., 1888, says that on the Lion of Merash a king records his name and those of his two immediate ancestors.

An alleged transliteration and attempted translation are also given by F. E. Peiser in "Die Hittischen Inschriften," Berlin, 1892, 8°, pages 84-94.

Major C. R. Conder, in "Altaic Hieroglyphs and Hittite Inscriptions," London, 1887, makes a few suggestions regarding the lion, but does not feel competent to translate the inscription, pointing out how little students agree in their various renderings; and he, C. R. Conder, fails to find any sign of the names of places or numbers on the writing (pages 233-8). A photograph of the lion is given by Humann in "Reisen in Kleinasien und Nordsyrien," Berlin, 1890.

A very good transliteration (in hieroglyphs) and description of the lion is given by Mr. W. H. Rylands in the "Proceedings of the Society of Biblical Archaeology," Volume 9, 1887, pages 374-6. The same writer, in the same publication, Vol. XX., Nov. 1898, has placed in juxtaposition the similar sequences of Hittite character from four separate inscriptions, thus demonstrating that certain signs are in the nature of a formula, and suggesting that the variations are names of persons and places.

A brief history of the lion is given by P. Cesari de Cara in "Gli Hittiti-Pelasgi," Rome, 1894, pages 227-9.

Major C. R. Conder, in the "Journal of the Royal Asiatic Society," London, 1893, gives a Hittite and Cypriote syllabary, and the same investigator contributed an exhaustive paper on the same subject to the "Journal of the Anthropological Institute," XVII., page 139; and he gave a Hittite vocabulary in Vol. XIX., page 44.

A careful survey of the study of Hittite and an extensive syllabary appeared in the "Mémoires de l'Académie des Inscriptions," Paris, Vol. 34, 1895, and a number of papers on the subject have appeared since 1880 in the "Proceedings and Transactions of the Society of Biblical Archaeology" (London).

There is also a valuable paper by M. Thes. Tyler, M.A., in the "Transactions of the Ninth (?) International Congress of Orientalists," London, 1893, Vol. II., pages 258-72.

The story of the discovery of the Hittite Inscription is told by Sir R. F. Burton and C. F. Tyrwhitt Drake in "Unexplored Syria," London, 1872, Vol. I., p. 222.

Other writers on Hittite Inscriptions are: W. M. Muller, "Mittheilungen der Vorderasiatischen Gesellschaft," 1896, No. 4.

J. Halévy, "Deux Inscriptions-Hittites," Paris, 1894 (Extract de la Revue Sémitique d'Épigraphie); the same author's, "Introduction au Déchiffrement des Inscriptions pseudo-hittites ou anatoliennes," Léon de Lantoeuvre, "De la Race et de la Langue des Hittites" (Congrès International Catholique), Brussels, 1891, 8°.

There was a long article in "The Times" (London) on July 25, 1891, on Hittite discoveries; and the latest remarks on the subject are given by Professor Sayce and Hommel, in Vol. XXI. of the "Proceedings of the Society of Biblical Archaeology," 1899.

A Hittite bibliography appears in "La Grande Encyclopédie," Paris, 1887, 4°, tome XX., page 154, and further information may be looked for amongst the writings of Dr. W. Wright, F.R.G.S., and Professor A. H. Sayce.

The Hebrew Bible contains, among others, the following references to the Hittites:
Genesis, XIV. 7, 13; XXIII, XXVI, 34; XXXVI, 2; XLVII, 22; Numbers, XIII, 29, 33; Deuteronomy, 1, 19, 20; Joshua, X, 5; XI, 22; Judges I, 26; III, 8, 5, 14; 2 Samuel, VIII, 3, 9, 10; X, 16; XXI, 15, 22; XXIV, 6; 1 Kings, X, 28, 29; 2 Kings, VII, 6; Ezekiel, XVI, 3, 43; XXVII, 14.



SCULPTURE WITH HITTITE HIEROGLYPHICS.
Cist, British Museum.
From Carthannish.



PLATE 4. EGYPTIAN SEPULCHRAL TABLET OF THE EIGHTEENTH DYNASTY, SIXTEENTH CENTURY, B.C.



Our plate represents the Sepulchral Tablet of Haremhebi, a monument remarkable for its size and beauty, of calcareous limestone, measuring about six feet four inches high by three feet two and one-half inches wide. The hieroglyphs are painted in yellow, and the figures bear traces of having been colored red.

On the upper part of the tablet, Haremhebi is shown, standing, wearing long hair, a plaited garment of fine linen, and sandals, elevating both hands to the god Ra, who is represented with the hawk head, and is called "Sole God, King of the Gods, who shines at his rising with life." The god Thoth (Ibis-headed) is also depicted, and is here entitled "The Great God traversing the Imperial State," in company with the Sun, a circumstance connect-

ing the tablet with the solar heresy of Amenhotep IV., of the end of the eighteenth dynasty, which began about B.C. 1670. Behind Thoth appears the goddess Ma (with an ostrich feather), and here called "Daughter of the Sun, Mistress of the Heaven, and Regent of the West."


The rest of the tablet contains a long prayer or invocation to the Sun, couched in poetical language. Dr. Samuel Birch described the tablet in his "Synopsis of the Contents of the British Museum," 1874, 8, pages 35-37, together with the adjacent exhibits, the right and left jambs of the door of the tomb of Haremhebi, with inscriptions to a similar effect. Haremhebi was a man of exalted rank—a prince, heir

apparent, royal scribe, superintendent of public works, and commander-in-chief. A statue of Haremhebi, or of another exalted ruler of the same name of the same period, is in the Royal Museum at Turin, and a translation of the attached inscription appears in Volume III. of the "Transactions of the Society of Biblical Archaeology," 1874, page 486, etc., and in "Records of the Past" (S. B. A.), Vol. X., page 31. There are also two statues of Haremhebi (Horus) in the British Museum (Nos. 5 and 75, Egyptian Sculptures—north), of which full accounts are given in the "Gallery of Antiquities selected from the British Museum" (S. Birch), London, Part II, page 84; and the name of Haremhebi occurs in a supposed eighteenth dynasty copy of the "Book of the Dead," at the Paris Louvre (Théodule Deveria, "Catalogue des MSS. Égyptiens," Paris, 1872, III., 15, page 64).





The word "hieroglyphic" is applied, as we have seen, to various forms of picture writing; but the original interpretation which the Greeks who invented it put upon the word, was the "holy writing" of the Egyptians. The earliest Greek travellers who went to Egypt, when that country was finally opened up to the outside world, must have noticed the strange picture-scrolls everywhere to be seen there on temple walls, on obelisks, on statues, and mummy cases, as well as on papyrus rolls, which were obviously intended to serve the purpose of handing down records of events to future generations. But the Egyptians were peculiarly jealous of their learning, and, moreover, looked upon the Greeks as parvenus unworthy to be initiated into their mysteries, and it does not appear that any Greek learned to interpret these "holy writings." Doubtless in later years, when Egypt had become virtually a Greek province, there were Alexandrians who were familiar with the interpretation of the hieroglyphics, just as there are known to have been Egyptians like Manetho, who wrote in Greek; but if any outsider, either Greek or Roman, ever wrote a work interpreting the hieroglyphics, no fragments of such work have come down to us. And it is certain that after the use of the hieroglyphic writing was abandoned by the Egyptians in the later Roman period, a knowledge of the meaning of the hieroglyphics was soon forgotten, even in Egypt itself, and for almost two thousand years there was no one in the world who had more than the vaguest notion as to what might be the specific meaning of the strangely written Egyptian records.

We shall see presently how this writing was interpreted. Meanwhile our plate gives a good idea of the character of the Egyptian writing itself—a writing which was practised virtually without change for at least four thousand years. A glance shows that this is, in the main, a picture writing. The objects delineated are naturally those which were familiar to the people that originated the writing. Here we see Egyptian hawks, serpents, ibises, and the like, and the human figure depicted in the crude yet graphic way characteristic of Egyptian art. But in addition to these familiar figures there are numerous conventionalized designs. These also, there is reason to believe, were originally representations of familiar objects, but for convenience of rendering, the pictures have been supplanted by conventionalized designs. It is now known that this writing of the Egyptians was of a most extraordinary compound character. Part of its pictures are used as direct representations of the objects presented. Here are some examples:

 *mat* eye.  *maui* eyes.

 *pau* birds.

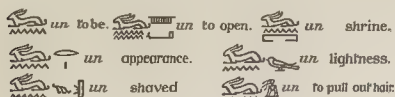
But, again, the picture of an object may stand for some idea symbolized by that object, thus becoming an ideograph, as in the following instances:

 *ba* soul
or 
 *net* honey.
 *pet* to see.

ATMOO WRITING THE NAME OF RAMESSE ON THE FRUIT OF THE PERSIA
EGYPTIAN INSCRIPTIONS AT THEBES AFTER WILKINSON

Here the sacred ibis or the sacred bull symbolizes the soul. The bee stands for honey, the eyes for the verb "to see."

Yet again the Egyptian pictures may stand neither as pictures of things, nor as ideographs, but as having the phonetic value of a syllable.



Such syllabic signs may be used either singly, as above, or in combination, as we shall see illustrated in a moment.

But one other stage of evolution is possible; namely, the use of signs with a purely alphabetical significance. The Egyptians made this step also, and their strangely conglomerate writing makes use of the following alphabet:

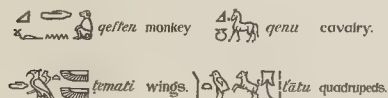


In a word, then, the Egyptian writing has passed through all the stages of development, from the purely pictorial to the alphabetical, but with this strange qualification—that while advancing to the later stages it retains the use of the crude earlier forms. As Canon Taylor has graphically phrased it, the Egyptian writing is a completed structure, but one from which the scaffolding has not been removed.

The next step would have been to remove the now useless scaffolding, leaving a purely alphabetical writing as the completed structure. Looking at the matter from the modern standpoint, it seems almost incredible that so intelligent a people as the Egyptians should have failed to make this advance. Yet the facts stand, that as early as the time of the Pyramid Builders, say 4,000 years B.C., the Egyptians had made the wonderful analysis of sounds without which the invention of an alphabet would be impossible. They had set aside certain of their hieroglyphic symbols and given them alphabetical significance. They had learned to write their words with the use of this alphabet; and it would seem as if, in the course of a few generations, they must come to see how unnecessary was the cruder form of picture writing which this alphabet would naturally supplant; but in point of fact they never did come to a realization of this seemingly simple proposition. Generation after generation, and century after century, they continued to use their same cumbersome complex writing, and it remained for an outside nation to prove that an alphabet pure and simple was capable of fulfilling all the conditions of a written language.

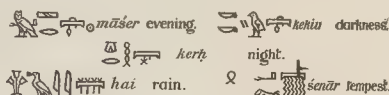
Thus in practice there is found in the hieroglyphics the strangest combinations of ideographs, syllabic signs, and alphabetical signs or true letters used together indiscriminately.

It was, for example, not at all unusual after spelling a word syllabically or alphabetically to introduce a figure giving the idea of the thing intended, and then even to supplement this with a so-called determinative sign or figure:



Here *Qeften*, monkey, is spelled out in full, but the picture of a monkey is added as a determinative; second, *Qenu*, cavalry, after being spelled is made unequivocal by the introduction of a picture of a horse; third, *Temati*, wings, though spelled elaborately, has pictures of wings added; and fourth, *Tatu*, quadrupeds, after being spelled, has a picture of a quadruped, and then the picture of a hide, which is the usual determinative of quadruped, followed by three dashes to indicate the plural number. These determinatives are in themselves so interesting, as illustrations of the association of ideas,

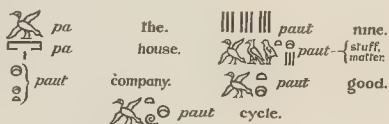
that it is worth while to add a few more examples. The word *Pet*, which signifies heaven, and which has also the meaning "up" or "even," is represented primarily by what may be supposed to be a conventionalized picture of the covering to the earth. But this picture used as a determinative is curiously modified in the expression of other ideas, as it symbolizes evening when a closed flower is added, and night when a star hangs in the sky, and rain or tempest when a series of zig-zag lines, which by themselves represent water, are appended.



As aids to memory such pictures are obviously of advantage, but this advantage, in the modern view, is outweighed by the cumbersome of the system of writing as a whole.

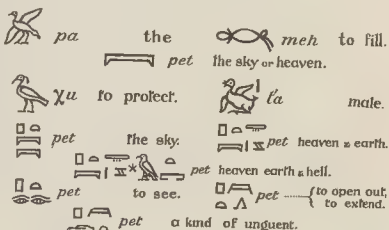
Why was such a complex system retained? Chiefly, no doubt, because the Egyptians, like all other highly developed peoples, were conservatives. They held to their old method after a better one had been invented, just as half the western world to-day holds to an antiquated system of weights and measures after a far simpler system of decimals has been introduced. But this inherent conservatism was enormously aided, no doubt, by the fact that the Egyptian language, like the Chinese, has many words that have a varied significance, making it seem necessary, or at least highly desirable, either to spell such words with different signs, or, having spelled them in the same way, to introduce the varied determinatives.

Here are some examples of discrimination between words of the same sound by the use of different signs:

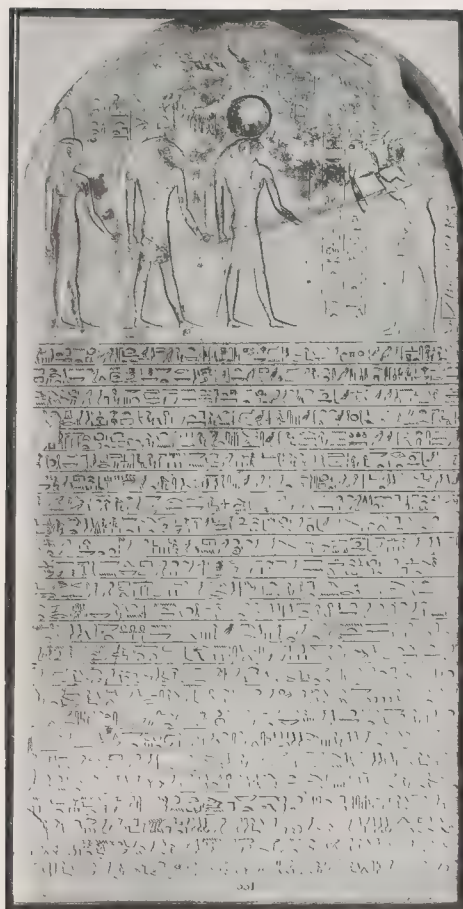


Here, it will be observed, exactly the same expedient is adopted which we still retain when we discriminate between words of the same sound by different spelling, as, to, two, too; whole, hole; through, threw, etc.

But the more usual Egyptian method was to resort to the determinatives; the results seem to us most extraordinary. After what has been said, the following examples will explain themselves:



It goes without saying that the great mass of people in Egypt were never able to write at all. Had they been accustomed to do so, the Egyptians would have been a nation of artists. Even as the case stands, a remarkable number of men must have had their artistic sense considerably developed, for the birds, animals, and human figures constantly presented on their hieroglyphic scrolls are drawn with a degree of fidelity which the average European of to-day would certainly find far beyond his skill.



EGYPTIAN SEPULCHRAL TABLET OF THE XVIII DYNASTY.

PRAYER TO THE GODS RA, THOTH, AND MA.

Ra is the figure with the head of a hawk. Thoth is ibis headed

British Museum, London.



PLATE 5. OLD BABYLONIAN INSCRIPTION, DATED ABOUT 4500 B.C.

British Museum, London.

TO casual inspection, the writing of the Babylonians is certainly much less interesting than that of the Egyptians. Here, as elsewhere, doubtless, the primitive form of writing was picture making; but at a very early day the Babylonians had so conventionalized their pictures that comparatively few of them are recognizable. In other words, they had made the advance from ideographic writing to phonetic writing before the dawn of history; but, strange to say, their phonetic analysis never carried them to the stage of the invention of an alphabet pure and simple.

They had early developed a syllabary—that is to say, a system in which a different sign is used for each different syllabic sound in pronouncing the language—but a syllabary is an enormously complex thing as compared with an alphabet. There are, in point of fact, several hundreds of signs necessary in writing the language of the Babylonians and of their successors, the Assyrians. It seems the more remarkable that the Babylonians should have stopped short at this stage of progress, because they carried their system so far in the direction of the simplification of the signs themselves. Thus, in point of fact, they reduced their system of signs in the last analysis to a few straight lines. As their writing was mostly done on stone or on clay, these letters were ultimately made in the wedge-shaped characters as a mere matter of convenience; but this wedge, or arrow head, was the foundation on which all their elaborate syllabic signs were built up. Just as the Egyptians reached their ultimate stage of evolution without discarding their syllabic signs and ideograms, so the Assyrians stopped with this elaboration of a full system of syllabic phonetics. It remained for an outside nation—the Persians—to show that the cuneiform script might serve as the basis of a purely alphabetical writing. The oldest examples of Babylonian writing rival the oldest specimens of Egyptian in their an-

tiquity—perhaps outrival them. The exact dates are difficult to assign, but inscriptions have been exhumed that are supposed to be not younger than the sixth or even the seventh century B.C. The Babylonian script, slightly modified, was passed on to the Assyrians, and its lease of life, in its perfected form, was not less than five or six thousand years.

The original object from which our plate is taken is described in the British Museum catalogue as a fragment of a black basalt bowl, bearing an inscription of 'E-annadu, governor of Shurpula. The outline of the characters has been emphasized recently with white paint.

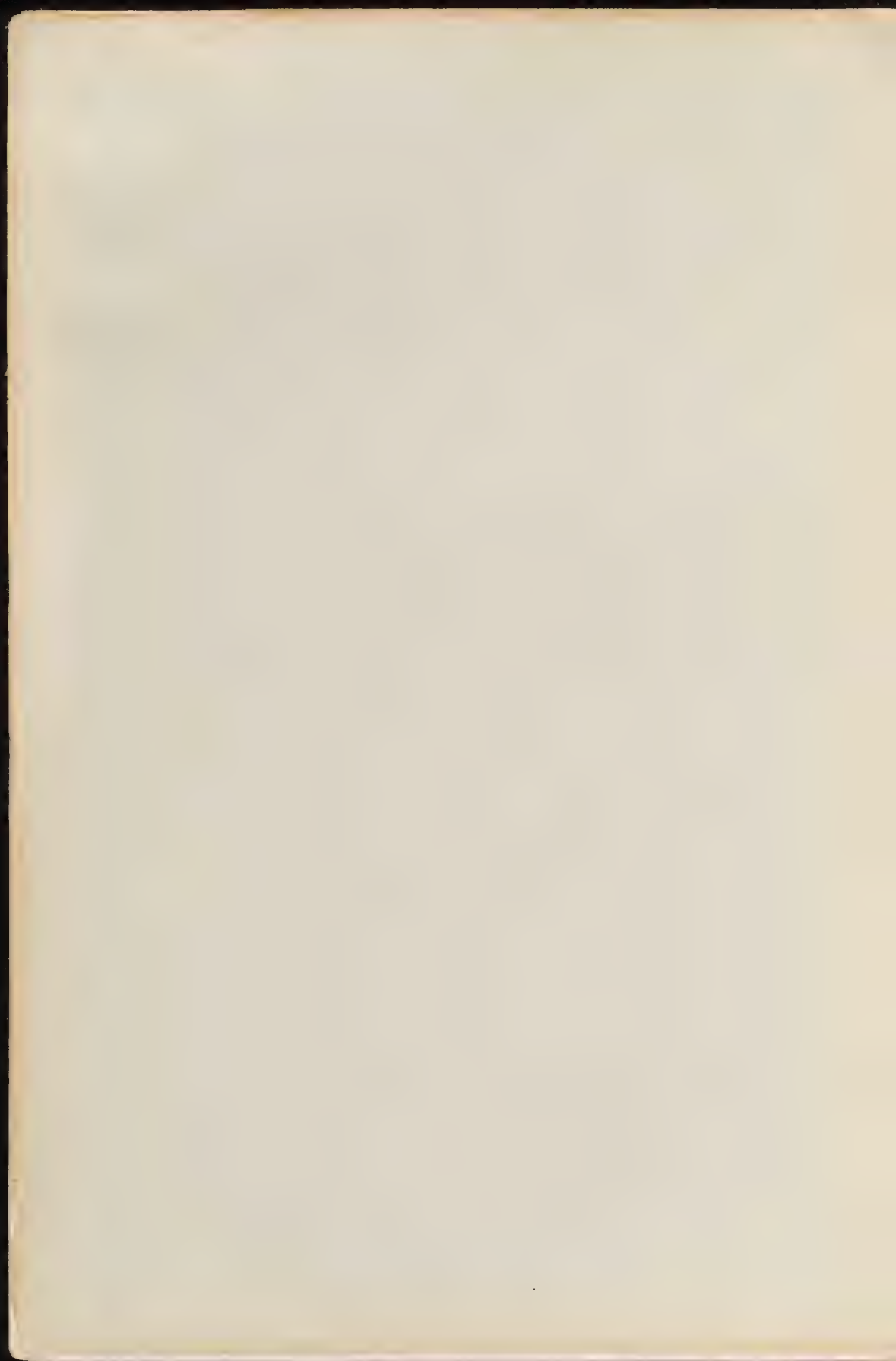
Several Assyriologists, including Dr. E. A. Wallis Budge, have worked at the translation of the characters, but, owing to the extreme antiquity, both of the text and the language, there is no general agreement as to the reading, except that it is connected with 'E-annadu, a ruler who is mentioned as being at the very limit of the historical period.

The text of the monument has been published in the British Museum series of Cuneiform Texts.

The bowl is of black diorite, and was originally about two feet across, and square on the outside, but hollowed within; the interior diameter being about twenty-two inches, and depth, eleven inches. Parts of inscriptions on two of the sides remain.

Some of the characters retain a pictorial form, and are like those which M. Oppert assigns to about 4,500 or 5,000 years before Christ ("Comptes Rendus de l'Académie des Inscriptions," 1883).

This bowl and two other similar antiquities were found in 1889, on the destruction of a house in Knight-rider Street, in the city of London. Some old Dutch tiles were found on the same occasion, and it is therefore conjectured that the stones came from the East before 1666.





OLD BABYLONIAN INSCRIPTION

Date about 1500 B.C.

In the Mus. Brit. London



ADDENDA AND ERRATA.

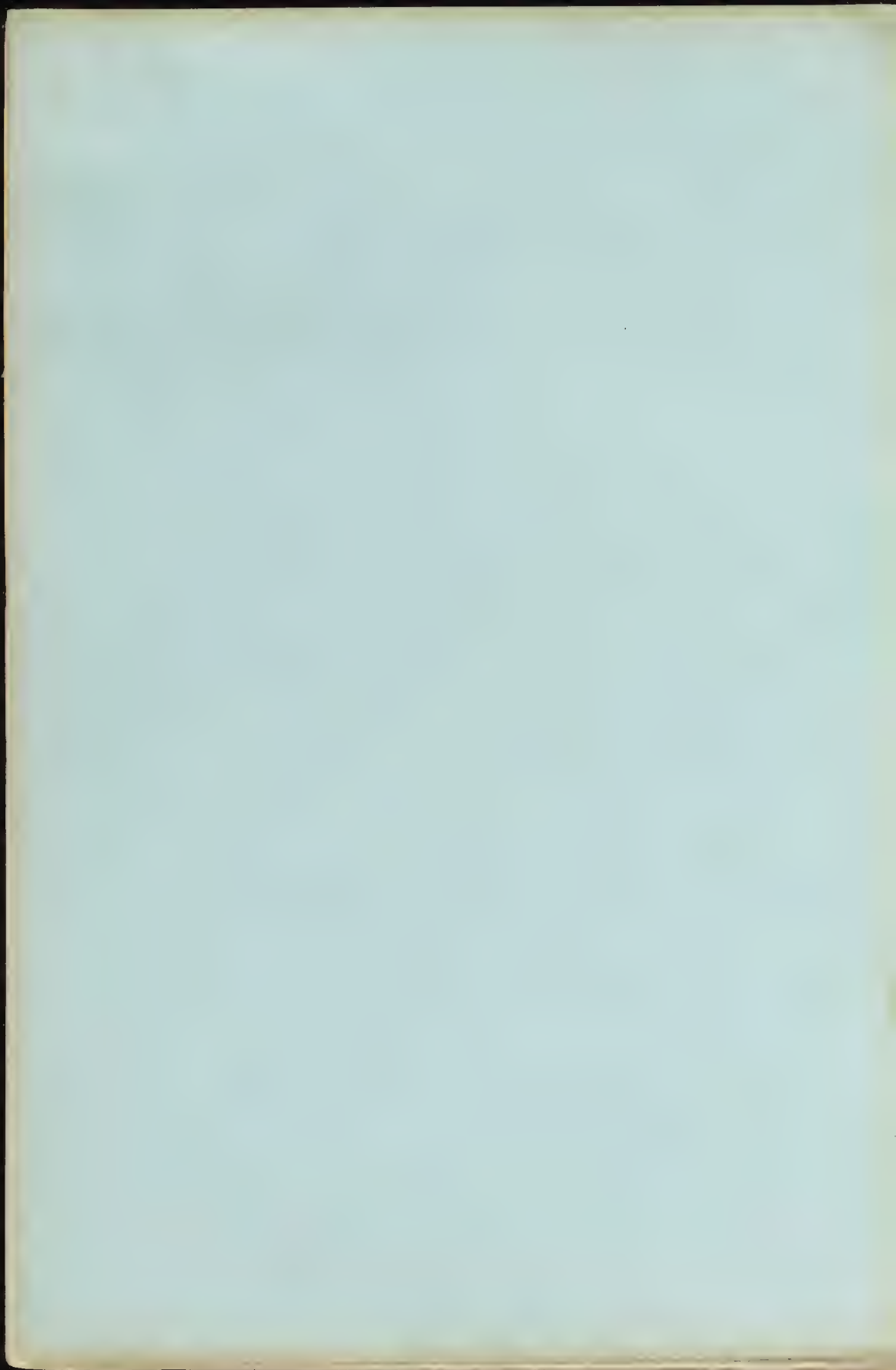
CHAPTER I

Plate 2. Text Heading, L3, for Manuscript 2,167 read Manuscript 2,168.

Plate 3. Text, 2nd page, L3, for Ezekiel xxxvii, 23, read Ezekiel xxxviii, 2, 3, [in the A.V. the Hebrew עֶזְרָא (Ros) has been translated "chief," and in the Vulgate "*capitis*"; 1.18, Prof. John Campbell's book is "The Hittites, their Inscriptions and Country," London, 1891, 2 vols.; L51, for Lantoheere read Lantsheere.

Plate 4. Text Heading, for Sixteenth Century B.C. read Fifteenth Century B.C.; L23, for "B.C. 1670" read B.C. 1420; [The chronology of this period is doubtful. Birch gives circa B.C. 1670 for the beginning of the Solar Heresy; Brugsch, circa B.C. 1420, and Flinders Petrie, circa 1385-65. A king named Hor-em-heb (Haremhebi) ruled circa B.C. 1466 (Budge), 1368 (Brugsch), or 1328 (Petrie). The tablet of this plate is in the Northern Egyptian Vestibule, British Museum, No. 551]; 2nd page, col. 1, change the first three lines of hieroglyphics with the two lines in the second column that commence with the equivalents for *the* and *to protect*.

Plate 5. Text, col. 2, L4, for the seventh century B.C., read the seventh millennium, B.C. (The bowl illustrated is preserved in the Babylonian and Assyrian Room, British Museum, Pier Case A.)



CHAPTER II.

Plate 6. The Rosetta Stone *in Situ* at the British Museum.

Plate 7. The Trilingual Inscription of the Rosetta Stone.

Plate 8. Egyptian Hieroglyphic Inscription.

Plate 9. The Egyptian Book of the Dead.



"THE RIDDLE OF THE SPHINX"

CHAPTER II.

THESE plates illustrate the story of Egyptian hieroglyphics. We have already seen illustrations of the Egyptian writing, in plate 4 and its accompanying text, and gained some clues as to the system evolved.

The chief object of the present chapter is to tell the story of the decipherment of the hieroglyphics and to illustrate some of the most famous of the Egyptian inscribed monuments.

Plates 6 and 7 show the most important of all the Egyptian inscriptions—that of the Rosetta Stone. It was this inscription that gave the first clue to the decipherment of the hieroglyphics.

Plate 8 shows a wall inscription of peculiar interest.

Plate 9 is an excerpt from the most famous of all the books of the Egyptians.

Plates 8 and 9 have a double interest, because, in addition to illustrating the writing, they give also a good idea of Egyptian art. The Book of the Dead is probably the most ancient illustrated book in existence.



PLATE 6. THE ROSETTA STONE *IN SITU* AT THE BRITISH MUSEUM.

It was the Rosetta Stone—which unlocked the tongue of the monuments and records—enabling science to penetrate the darkness of thousands of years: to extend the limits of history: perhaps, ultimately, to unfold the primordial secrets of the human race.—*Baron C. J. Bunsen.*



Conspicuously placed in the great hall of Egyptian Antiquities, in the British Museum, is a wonderful piece of sculpture known as the Rosetta Stone. I doubt if any other piece in the entire exhibit attracts so much attention from the casual visitor as this slab of black basalt on its telescope-like pedestal. The hall itself, despite its profusion of strangely sculptured treasures, is never crowded; but you will rarely fail to find some one standing before this stone, gazing with more or less discernment at the strange characters that are graven neatly across its upturned, glass-protected face. A glance at this graven surface suffices to show that three sets of inscriptions are recorded there. The upper one, occupying about one-fourth of the surface, is a pictured scroll, made up of chains of those strange outlines of serpents, hawks, lions, and so on, which are recognized, even by the least initiated, as hieroglyphics. The middle inscription, made up of lines, angles, and half-pictures, one might suppose to be a sort of abbreviated or shorthand hieroglyphic. The third, or lower, inscription, is manifestly Greek, obviously a thing of words. If the screeds above be also made of words, only the elect have any way of proving the fact.

Fortunately, however, even the least scholarly observer is left in no doubt as to the real import of the thing he sees, for an obliging English label tells us that these three inscriptions are renderings of the same message, and that this message is a "decree of the Priests of Memphis conferring divine honours on Ptolemy V.,



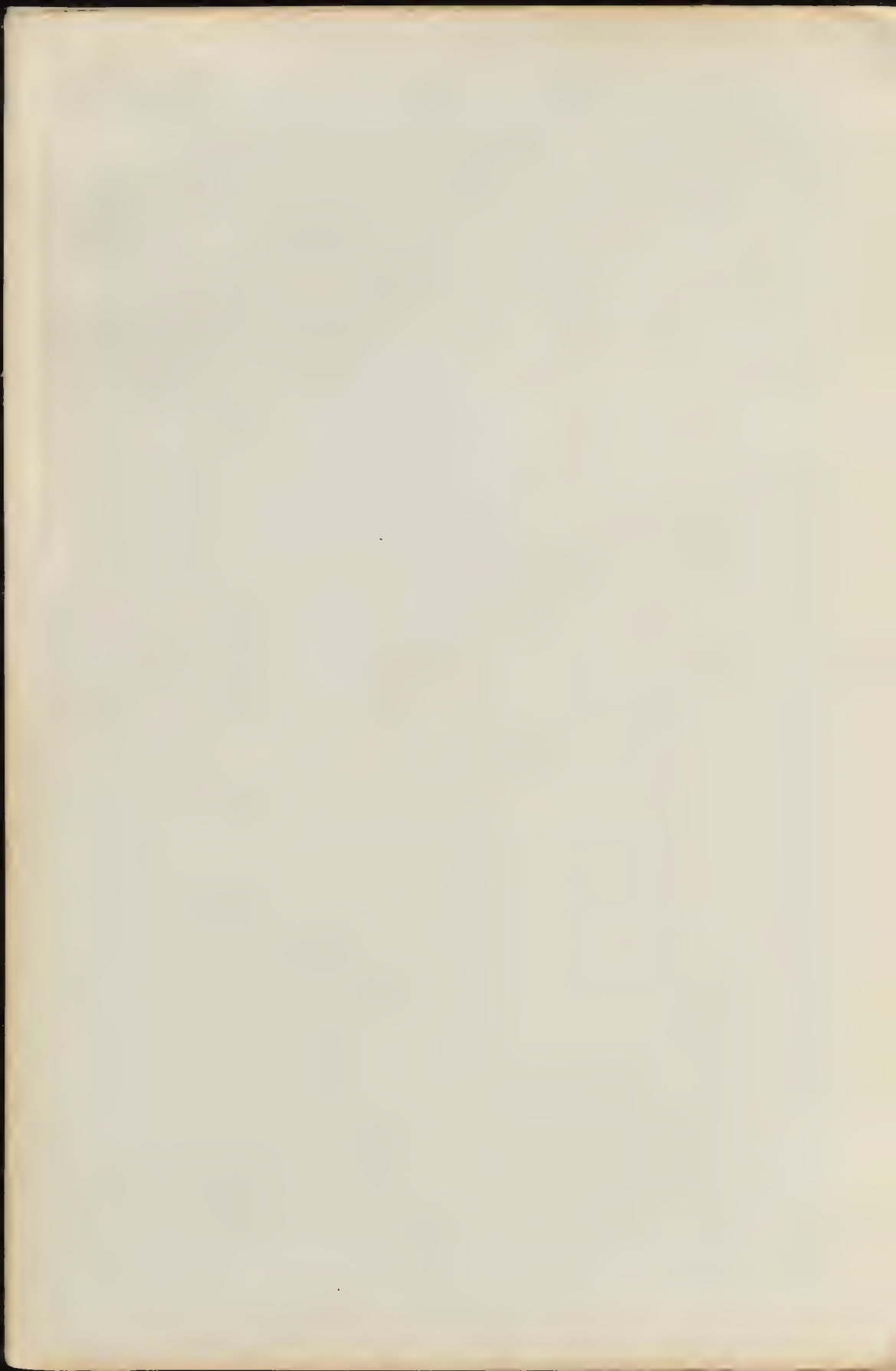
EGYPTIAN SCRIBE WRITING ON A PAPYRUS ROLL.

FROM EGYPTIAN STATUE IN THE LOUVRE, PARIS

Epiphanes, King of Egypt, B.C. 195." The label goes on to state that the upper transcription (of which, unfortunately, only parts of the last dozen lines or so remain, the slab being broken) is in "the Egyptian language, in hieroglyphics, or writing of the priests"; the second inscription in the same language, "in Demotic, or the writing of the people"; and the third "in the Greek language and character."

Then comes a brief biography of the Rosetta Stone itself, as follows: "This stone was found by the French in 1798 among the ruins of Fort St. Julian, near the Rosetta mouth of the Nile. It passed into the hands of the British by the treaty of Alexandria, and was deposited in the British Museum in the year 1801." There is a whole volume of history in that brief inscription, and a bitter sting thrown in, if the reader chance to be a Frenchman. Yet the facts involved could scarcely be suggested more modestly. They are recorded much more bluntly in a graven inscription on the side of the stone, which runs: "Captured in Egypt by the British Army, 1801." No Frenchman could read those words without a veritable sinking of the heart.

The value of the Rosetta Stone depended on the fact that it gave promise, even when originally inspected, of furnishing a key to the centuries-old mystery of the hieroglyphics. For two thousand years the secret of these strange markings had been forgotten. Nowhere in the world—quite as little in Egypt as elsewhere—had any man the slightest clew to their meaning; there were even those who doubted whether these droll picturings really had any specific meaning, questioning whether they were not merely vague symbols of esoteric religious import and nothing more. And it was the Rosetta Stone that gave the answer to these doubters, and restored to the world a lost language and a forgotten literature.





THE ROSETTA STONE *IN SITU* AT THE
BRITISH MUSEUM.



PLATE 7. THE TRILINGUAL INSCRIPTION OF THE ROSETTA STONE—IN HIEROGLYPHIC, DEMOTIC, AND GREEK CHARACTERS.

British Museum, London.

THE trustees of the British Museum recognized that the problem of the Rosetta stone was one on which the scientists of the world might well exhaust their ingenuity, and they promptly published to the world a carefully lithographed copy of the entire inscription, so that foreign scholarship had equal opportunity with British to try solve the riddle. How difficult a riddle it was, even with this key in hand, is illustrated by the fact that, though scholars of all nations brought their ingenuity to bear upon it, nothing more was accomplished for a dozen years than to give authority to three or four guesses regarding the nature of the upper inscriptions which, as it afterwards proved, were quite incorrect and altogether misleading. This in itself is sufficient to show that ordinary scholarship might have studied the Rosetta stone till the end of time without getting far on the track of its secrets. The key was there, but to apply it required the inspired insight—that is to say, the shrewd guessing power—of genius.

The man who undertook the task had perhaps the keenest scientific imagination and the most versatile profundity of knowledge of his generation—one is tempted to say, of any generation. For he was none other than the extraordinary Dr. Thomas Young, the demonstrator of the vibratory nature of light.

Young had his attention called to the Rosetta stone by accident, and his usual rapacity for knowledge at once led him to speculate as to the possible aid this tri-lingual inscription might give in the solution of Egyptian problems. Resolving at once to attempt the solution himself, he set to work to learn Coptic, which was rightly believed to represent the nearest existing approach to the ancient Egyptian language. His amazing facility in the acquisition of languages stood him in such good stead that within a year of his first efforts he had mastered Coptic and assured himself that the ancient Egyptian language was really similar to it, and had even made a tentative attempt at the translation of the Egyptian scroll. His results were only tentative, to be sure. Yet they constituted the very beginnings of our knowledge regarding the meaning of hieroglyphics. Just how far they carried has been a subject of ardent controversy ever since. Not that there is any doubt about the specific facts; what is questioned is the exact importance of these facts. For it is undeniable that Young did not complete and perfect the discovery, and, as always in such matters, there is opportunity for difference of opinion as to the share of credit due to each of the workers who entered into the discovery.

Young's specific discoveries were these: (1) that many of the pictures of the hieroglyphics stand for the names of the objects actually delineated; (2) that other pictures are sometimes only symbolic; (3) that plural numbers are represented by repetition; (4) that numerals are represented by dashes; (5) that hieroglyphics may read either from the right or from the left, but always from the direction in which the animals and human figures face; (6) that proper names are surrounded by a graven oval ring, making

what he called a cartouche; (7) that the cartouches of the preserved portion of the Rosetta stone stand for the name of Ptolemy alone; (8) that the presence of a female figure after such cartouches, in other inscriptions, always denotes the female sex; (9) that within the cartouches the hieroglyphic symbols have a positively phonetic value, either alphabetic or syllabic; and (10) that several different characters may have the same phonetic value.

Just what these phonetic values are, Dr. Young pointed out in the case of fourteen characters, representing nine sounds, six of which are accepted to-day as correctly representing the letters to which he ascribed them, and the three others as being correct regarding their essential or consonantal element. It is clear, therefore, that he was on the right track thus far, and on the very verge of complete discovery. But, unfortunately, he failed to take the next step, which would have been to realize that the same phonetic values given the alphabetic characters within the cartouches, were often ascribed to them also when used in the general text of an inscription; in other words, that the use of an alphabet was not confined to proper names. This was the great secret which Young missed, but which his French successor, Jean François Champollion, working on the foundation that Young had laid, was enabled to ferret out.

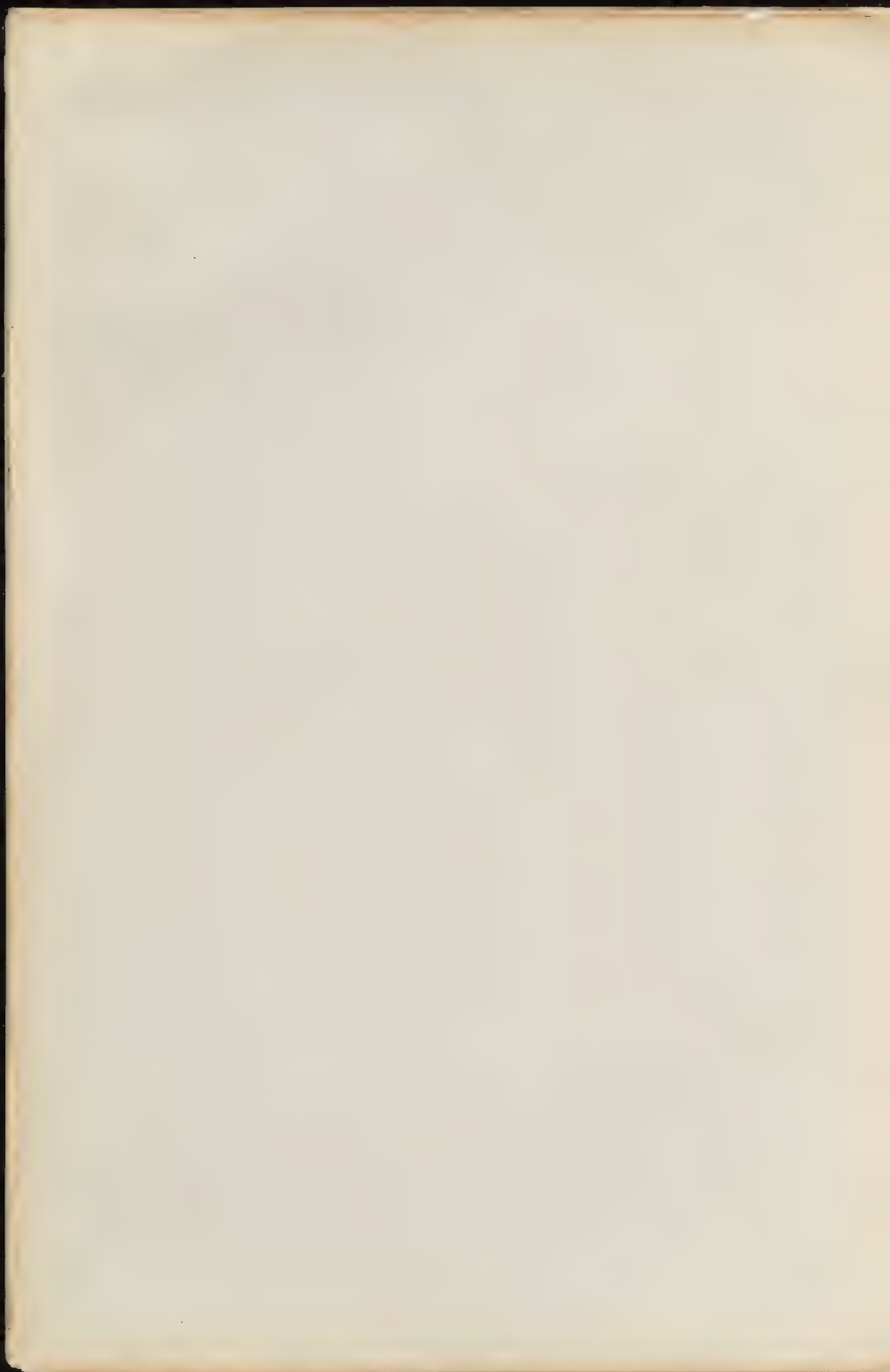
Young's initial studies of the Rosetta stone were made in 1814; his later publications bore date of 1819. Champollion's first announcement of results came in 1822; his second and more important one in 1824. By this time, through study of the cartouches of other inscriptions, he had made out almost the complete alphabet, and the "Riddle of the Sphinx" was practically solved. He proved that the Egyptians had developed a relatively complete alphabet (mostly neglecting the vowels, as early Semitic alphabets did also) centuries before the Phœnicians were heard of in history. What relation this alphabet bore to the Phœnician we shall have occasion to ask in another connection; for the moment it suffices to know that these strange pictures of the Egyptian scroll are really letters.

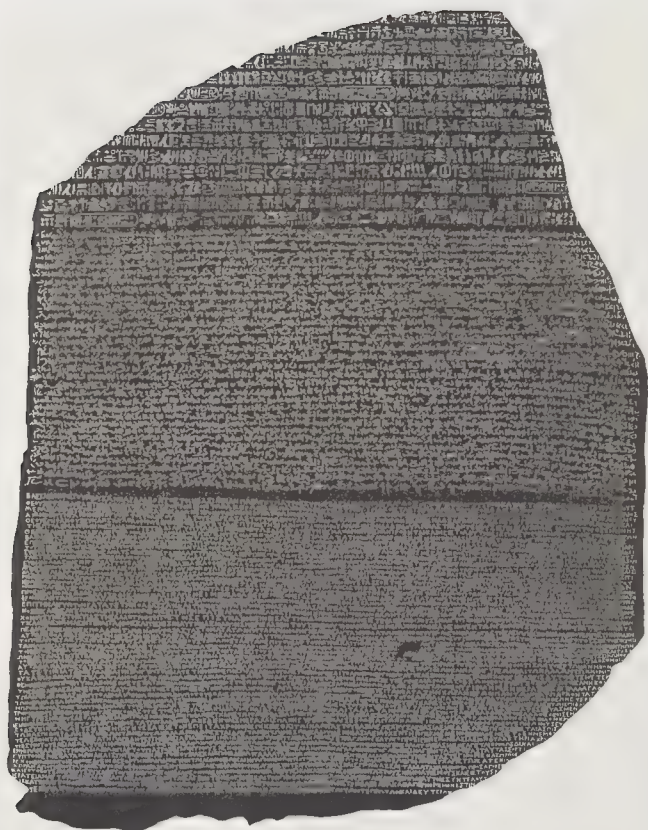


Raharesapusaremkaferremt.

AN EGYPTIAN PROPER NAME SPelled OUT IN FULL BY MEANS OF ALPHABETICAL AND SYLLABIC SIGNS

Even this statement, however, must in a measure be modified. These pictures are letters and something more. Some of them are purely alphabetical in character, and some are symbolic in another way. Some characters represent syllables. Others stand sometimes as mere representatives of sounds, and again, in a more extended sense, as representatives of things, such as all hieroglyphics doubtless were in the beginning. In a word, this is an alphabet, but not a perfected alphabet such as modern nations are accustomed to; hence the enormous difficulties and complications it presented to the early investigators.





THE TRILINGUAL INSCRIPTION OF THE ROSETTA STONE

In Hieroglyphic, Demotic, and Greek characters
British Museum London



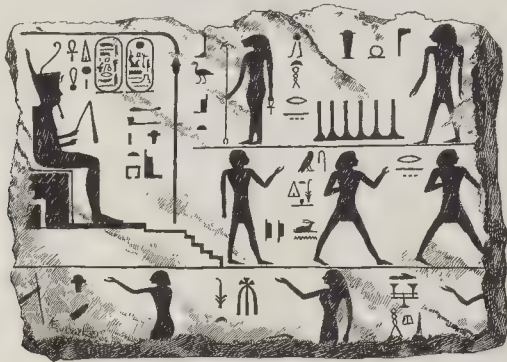
PLATE 8. EGYPTIAN HIEROGLYPHIC INSCRIPTION, OFFERING TO AMEN-RĀ.

Amenophis II., B.C. 1600, and Seti I., B.C. 1366.

CHAMPOLLION did not live to clear up all the mysteries of the hieroglyphics. His work was taken up and extended by his pupil Rosellini and in particular by Dr. Richard Lepsius in Germany; followed by M. Bernouf, and by Samuel Birch, of the British Museum, and more recently by such well-known Egyptologists as MM. Maspero, Mariette, and Chabas, in France; Drs. Brugsch and Meyer and Erman in Germany; Dr. E. Wallis Budge, the present head of the Department of Oriental Antiquities at the British Museum and Dr. Flinders Petrie. But the work of later investigators has been largely one of exhumation and translation of records, rather than of finding methods. The work of Young and Champollion had given a new interest to the mass of records, in the form of graven inscriptions, and papyrus rolls and mummy cases and wrappings, which abound in Egypt, but which hitherto had served no better purpose for centuries than to excite, without satisfying, the curiosity of the traveller. Now these strange records, so long enigmatic, could be read, and within the past fifty years a vast literature of translations of these Egyptian records has been given to the world. It was early discovered that the hieroglyphic character was not reserved solely for sacred inscriptions, as the Greeks had supposed in naming it; indeed, the inscription of the Rosetta stone sufficiently dispelled

Nor is this strange when one reflects on the subordinate position which the Hebrews held in the ancient world. In historical as in other matter, much depends upon the point of view, and a series of events that seemed all-important from the Hebrew standpoint, might very well be thought too insignificant for record from the point of view of a great nation like the Egyptians. But the all-powerful pen wrought a conquest for the Hebrews in succeeding generations that their swords never achieved, and thanks to their literature, succeeding generations have cast historical perspective to the winds in viewing them. Indeed, such are the strange mutations of time that, had any scribe of ancient Egypt seen fit to scrawl a dozen words about the despised Israelite captives, and had this monument been preserved, it would outweigh in value, in the opinion of nineteenth century Europe—though not, I trust, of later twentieth century—all the historical records of Thothmes, Rameses, and their kin that have come down to us. But seemingly no scribe ever thought it worth his while to make such an effort.

Our plate shows one of a collection of eleven inscribed granite slabs from Bubastis (the modern Zagazig), capital of the eighteenth nome of Lower Egypt, and identified with the Pi-beseth of the Bible (Ezekiel, XXX., 17). The temple which they ornamented was discovered in 1887 by Mons. Edouard Naville, and the



OLD EGYPTIAN WALL INSCRIPTION
THE FIGURES AND HIEROGLYPHS ARE SUNK INTO THE ROCK AND COLORED RED

that illusion. But no one, perhaps, was prepared for the revelations that were soon made as to the extent of range of these various inscriptions, and the strictly literary character of some of them.

A large proportion of them are, to be sure, religious in character, but there are other extensive inscriptions, such as those on the walls of the Temple of Karnak, that are strictly historical; telling of the warlike deeds of such mighty kings as Thothmes III. and Rameses II. Again, there are documents which belong to the domain of belles-lettres pure and simple. Of these the best known example is the now famous "Tale of Two Brothers"—the prototype of the "modern" short story; a tale, moreover, which has an added interest in the fact that it seemingly served as the model for the Bible narrative, written probably a thousand or two thousand years later, of the relations between Joseph and the wife of Potiphar.

Needless to say the most ardent interest that has been manifested in the Egyptian records had its origin in the desire to find evidence corroborative of the Hebrew accounts of the Egyptian captivity of the Jewish people. The Egyptian word-treasure being at last unlocked, it was hoped that much new light would be thrown on Hebrew history. But the hope proved illusive. After ardent researches of hosts of fervid seekers for half a century, scarcely a word of reference to the Hebrews has been found among the Egyptian records. If depicted at all, the Hebrew captives are simply grouped with other subordinate peoples, not even considered worthy of the dignity of names.

slabs were presented to the Museum in 1890 by the Egypt Exploration Society.

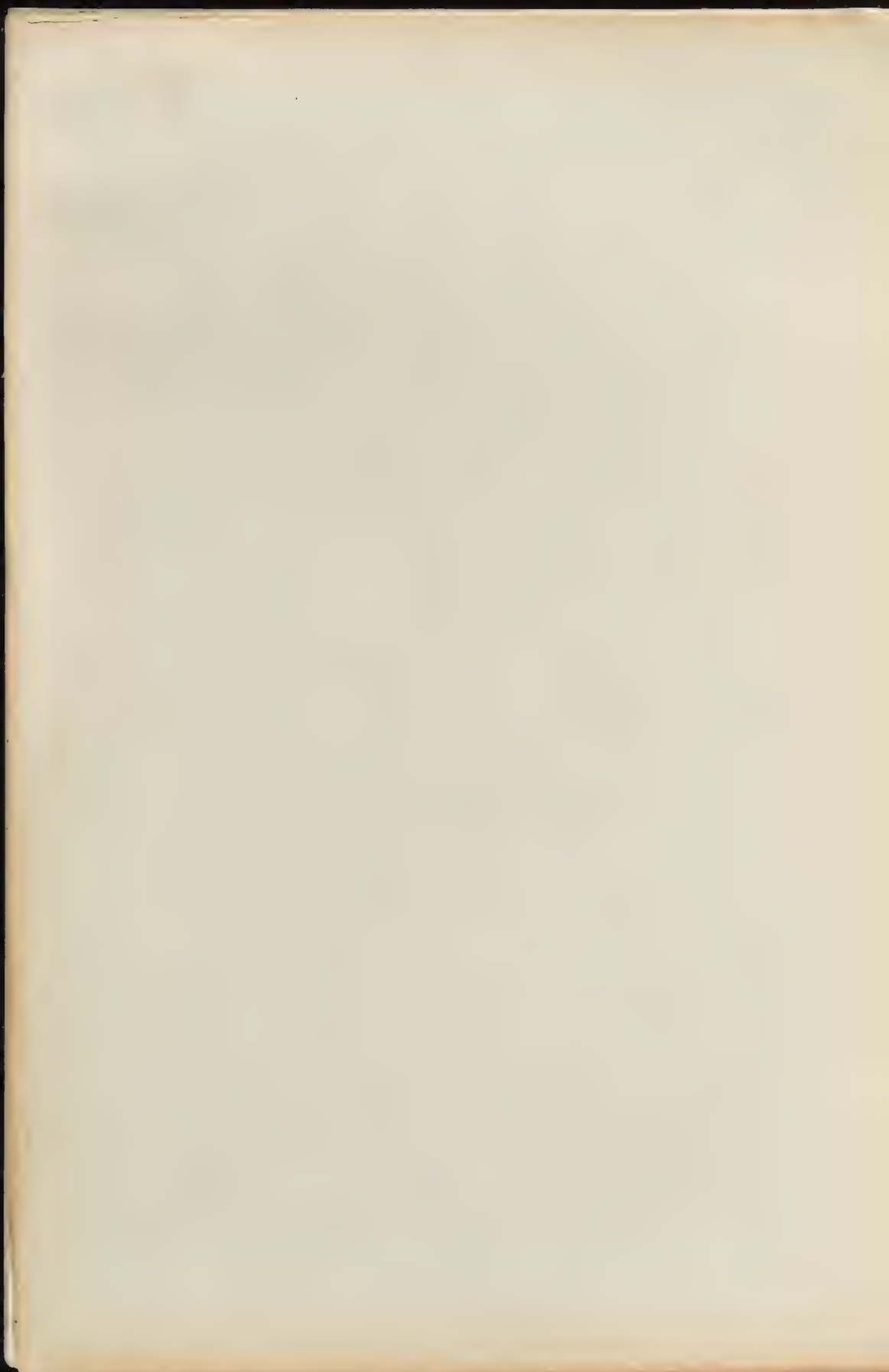
The existing red paint is of recent application, but is supposed to resemble the coloring originally used. The general surface of the slab is roughly hewn, but the hieroglyphic devices have been very carefully and smoothly incised. The height of the columns of writing is a feet $8\frac{3}{4}$ inches, and they are $4\frac{1}{8}$ inches apart.

These tablets were probably those referred to by Herodotus when he visited the temple (Herodotus, II., 60, 137).

The monarchs depicted were of the Middle Empire, and of the eighteenth and nineteenth dynasties respectively.

Mons. Edouard Naville describes this antiquity fully in "Bubastis" (eight Memoir of the Egypt Exploration Fund), London, 1891, page 30 and Plate XXXV. The stone of Amenhotep II. has been used as a door lintel, a fact which accounted for its preservation, and from the inscription upon it archaeologists have inferred that the oldest name of Bubastis was Perunefer (see Brugsch, "Dict. Geog.," p. 221). The inscription of Seti I. states that the latter monarch renewed the constructions which had been raised by Amenhotep II., though it is yet not known what constructions are referred to.

The slab representing the latest event of the collection refers to about B.C. 378, which gives a provisional minimum date of the inscriptions, which are all of the same style of writing.





EGYPTIAN HIEROGLYPHIC INSCRIPTION
Amesophis II, B.C. 1860, and Seti II, B.C. 1250.
No. 10000.



PLATE 9. THE EGYPTIAN BOOK OF THE DEAD.

IT has just been noted that the hieroglyphic inscriptions are by no means restricted to sacred subjects. Nevertheless, the most widely known book of the Egyptians was, as might be expected, one associated with the funeral rites that played so large a part in the thoughts of the dwellers by the Nile. This is the document known as "The Chapters of the Coming-Forth by Day," or, as it is more commonly interpreted, "The Book of the Dead" (see Plate 8). It is a veritable book in scope, inasmuch as the closely written papyrus roll on which it is enscrolled measures

work in whole or in part have been preserved either on the walls of temples, on papyrus rolls, or upon the cases of mummies. These copies are of various epochs, from the fourth millennium B.C., as just mentioned, to the late Roman period, about the fourth century A.D.

Throughout this period of about four thousand years the essential character of the book remained unchanged. It is true that no two copies that have been preserved are exactly identical in all their parts. There are various omissions and repetitions that seem to indicate that the book was not written by any one person or in any one epoch, but that it was originally a set of traditions quite possibly handed down for a long period by word of mouth before being put into writing. In this regard, as in many others, this sacred book of the Egyptians is closely comparable to the sacred books of other nations. It differs, however, in one important regard from these others in that it was never authoritatively pronounced upon and crystallized into a fixed, unalterable shape. From first to last, apparently, the individual scribe was at liberty to omit such portions as he chose, and even to modify somewhat the exact form of expression in making a copy of the sacred book. Even in this regard, however, the anomaly is not so great as might at first sight appear, for it must be recalled that even the sacred books of the Hebrews were not given final and authoritative shape until a period almost exactly coeval with that in which the Egyptian "Book of the Dead" ceased to be used at all.

A peculiar feature of "The Book of the Dead," and one that gives it still greater interest, is the fact that from an early day it was the custom to illustrate it with graphic pictures in color. We shall have occasion later on to deal with the illumination of books in the Middle Ages both in Europe and in the Orient, but it should be remembered that the parent form of illustrated books was this sacred manuscript of the Egyptians. Our plate shows only one of the many vignettes to be found in one of the most important copies of "The Book of the Dead," that, namely, which Dr. Budge secured at Thebes. It dates from the eighteenth dynasty or about the sixteenth century B.C. Some of the earlier forms show much cruder illustrations. In fact, taken as a whole, "The Book of the Dead" gives a very fair delineation of the progress of Egyptian art from the fourth millennium B.C. to its climax in the eighteenth dynasty, and throughout the period of its decline; and this applies not merely to the pictures proper, but to the forms of the hieroglyphic letters themselves, for it requires but the most cursory



SCENE FROM THE BOOK OF THE DEAD. HORUS INTRODUCING ANI INTO THE PRESENCE OF OSIRIS

THIS IS THE REVERSE SCENE TO THE RIGHT OF THAT SHOWN IN PLATE 8

(Papyrus of Ani. British Museum, No. 10,470.)

sometimes seventy feet in length. It is virtually the bible of the Egyptians, and as in the case of the sacred books of other nations, its exact origin is obscure. The earliest known copy is to be found, not on a papyrus roll, but upon the walls of the chamber of the pyramid at Sakkara, near Cairo. The discovery of this particular recension of "The Book of the Dead" was made by Lepsius. Its date is 3333 B.C. No one supposes, however, that this date marks the time of the origin of "The Book of the Dead." On the contrary, it is held by competent authority that the earliest chapters, essentially unmodified, had been in existence at least a thousand years before this, and quite possibly for a much longer time. Numerous copies of this

inspection to show that these give opportunity for no small artistic skill.

As to the ideas preserved in "The Book of the Dead," it is sufficient here to note that they deal largely with the condition of the human being after death, implying in the most explicit way a firm and unwavering belief in the immortality of the soul. The Egyptian believed most fully that by his works a man would be known and judged after death. His religion was essentially a religion of deeds, and the code of morals, according to which these deeds were adjudged, has been said by Dr. Budge, the famous translator of "The Book of the Dead," to be "the grandest and most comprehensive of those now known to have existed among the nations of antiquity."

In addition to the numerous important manuscripts

and funeral kind. Yet the fact is, as Sir John Gardner Wilkinson has been at no small pains to demonstrate, that the Egyptians were not a melancholy people. Their lives seem to have been as full of gayety as the lives of any other people, ancient or modern. They were by no means always thinking of death; but death makes itself felt however much we may strive to forget it, and it is quite true that the Egyptian, when forced to remember this unwelcome visitor, gives him a special reception.

It can hardly be in doubt that at some early period of Egyptian history the belief became firmly fixed that the immortal soul departed from the body only for a temporary journey and would some time return to it. Without such a belief it is hard to conceive that the practice of embalming the dead could have become



EGYPTIAN FUNERAL PROCESSION CROSSING THE SACRED LAKE OF THE DEAD

FROM A THEBAN INSCRIPTION, AFTER WILKINSON.

of "The Book of the Dead" on papyrus that are preserved in European museums, fragments of its contents are presented on numberless mummy cases. Among all the strange antiquities of Egypt no other one appeals so strongly to the popular imagination as the mummy. The very gruesomeness of the subject makes it alluring, and the fact that the Egyptian practised the rite of embalming the dead throughout the long period of his national history has led us to associate the very name Egyptian with feelings of a sombre

universal. Apparently this belief became modified from its earlier crude form later on, but it is difficult to say exactly what significance the latter day of Egypt ascribed to the preservation of the body after death. Be that as it may, the custom of preserving the bodies of the dead remained unaltered among the Egyptians for at least five thousand years, and quite possibly for twice that period, and it was only given up after the Egyptians had practically ceased to have a national existence.



BIRDS FROM THE EGYPTIAN MONUMENTS.



THE EGYPTIAN BOOK OF THE DEAD.

British Museum, London



ADDENDA AND ERRATA.

CHAPTER II.

Plate 8. Text, l. 5, for M. Bernouf read P. le Page Renouf.

Plate 9. Text, l. 9, delete (see plate 8). This plate has been prepared from a copy of the Papyrus of Ani, a Theban recension of the "Book of the Dead," preserved in the Third Egyptian Room at the British Museum. The Scribe Ani lived about B.C. 1500-1400. Details of the various copies of the Book of the Dead appear in Dr. E. A. Wallis Budge's "Book of the Dead," London, 1898, 3 vols., Vol. I, pp. V to XVII, and in the same author's "Papyrus of Ani," London, 1895, p. CXLII (*et seq.*).



CHAPTER .III.

Plate 10. Colossal Sculpture, with Assyrian Inscription in the Cuneiform or Arrowhead Character.

Plate 11. Baked Clay Tablets.

Plate 12. Obelisk of Shalmaneser II., King of Assyria.

Plate 13. Statue of the God Nebo, with Cuneiform Inscription on the Body.

Plate 14. Colossal Sculpture, with Assyrian Inscription in the Cuneiform or Arrowhead Character.



CHAPTER III.

ILLUSTRATING THE EXTRAORDINARY CUNEIFORM OR ARROWHEAD WRITING OF THE BABYLONIANS AND ASSYRIANS.

IN plate 5 of Chapter I, a very old example of Babylonian writing was shown. Some of the present illustrations date from a much more recent period, and show the cuneiform writing in a more developed form. It will be seen that the lines employed in the older form of writing have been shortened, until finally they were reduced to isolated wedges or arrowheads. This change, however, is only a modification of the earlier method, brought about probably largely for convenience in making monumental inscriptions.

Some very oddly inscribed monumental figures are shown in the present chapter.



ORNAMENTS ON THE ROBE OF A FIGURE FROM AN ASSYRIAN DECORATION FROM NINEVEH.

PLATE 10. COLOSSAL SCULPTURE, WITH ASSYRIAN INSCRIPTION
IN THE CUNEIFORM OR ARROWHEAD CHARACTER.

"Behold, the Assyrian was a cedar in Lebanon with fair branches, and with a shadowing shroud, and of an high stature; and his top was among the thick boughs."

"The waters made him great, the deep set him up on high with her rivers running round about his plants, and sent out her little rivers unto all the trees of the field."

"Therefore his height was exalted above all the trees of the field, and his boughs were multiplied, and his branches became long because of the multitude of waters, when he shot forth."

"All the fowls of the heaven made their nests in his boughs, and under his branches did all the beasts of the field bring forth their young, and under his shadow dwelt all great nations."

"Thus was he fair in his greatness, in the length of his branches: for his root was by great waters."—*Ezekiel xxxi. 3-7.*

THE most casual wanderer in the British Museum can hardly fail to notice two pairs of massive sculptures; in the one case winged bulls, in the other, winged lions, both human-headed, which guard the entrance to the Egyptian hall, close to the Rosetta stone. Each pair of these weird creatures once guarded an entrance to the palace of a king in the famous city of Nineveh. As one stands before them his mind is carried back over some twenty-seven intervening centuries, to the days when the "Cedar of Lebanon" was "fair in his greatness" and the scourge of Israel. I well recall the wave of emotion that swept over me when I first saw them, and how Byron's stirring lines, reminiscent of school-day oratory, rang in my ears:

The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold,
And the sheen of their spears was like stars on the sea,
Where the blue wave rolls nightly on dark Galilee.

The Assyrian! The ruler of Nineveh! For two thousand five hundred years he was only a name and a memory; yet here stand great monuments to testify to the reality of his sometime greatness.

These huge lions are pertinent in the present connection because of the inscriptions that are graven across their pedestals. A glance reveals the strange characters in which these records are written, graven neatly in straight lines across the stone, and looking, to casual inspection, like nothing else so much as random flights of arrow-heads. The resemblance is so striking that this is sometimes called the arrow-headed character, though it is more generally known as the wedge or cuneiform character. A strange writing this. It seems almost incredible that it can really be susceptible of interpretation and translation into a modern language. And, indeed, the feat of interpreting it was one of the greatest achievements of nineteenth century scholarship; but of this we shall have more to say in a moment.

But importance aside, what an interest must now attach to objects with such a history as belongs to these! The very sculptures before us, for example, were perhaps seen by Jonah when he made that famous voyage to Nineveh some seven or eight hundred years B.C. A little later the Babylonian and the Mede revolted from Assyrian tyranny, and descended upon the fair city of Nineveh, and almost literally levelled it to the ground. But these great sculptures, among other things, escaped destruction, and at once hidden and preserved by the accumulating debris of the centuries, they stood there age after age, their very existence quite forgotten. When Xenophon marched past their site, with the ill-starred Expedition of the Ten Thousand, in the year 400 B.C., he saw only a mound which seemed to mark the site of some ancient ruin; but so ephemeral is fame that the Greek did not suspect that he looked upon the site of that city which only two centuries before had been the mistress of the world.

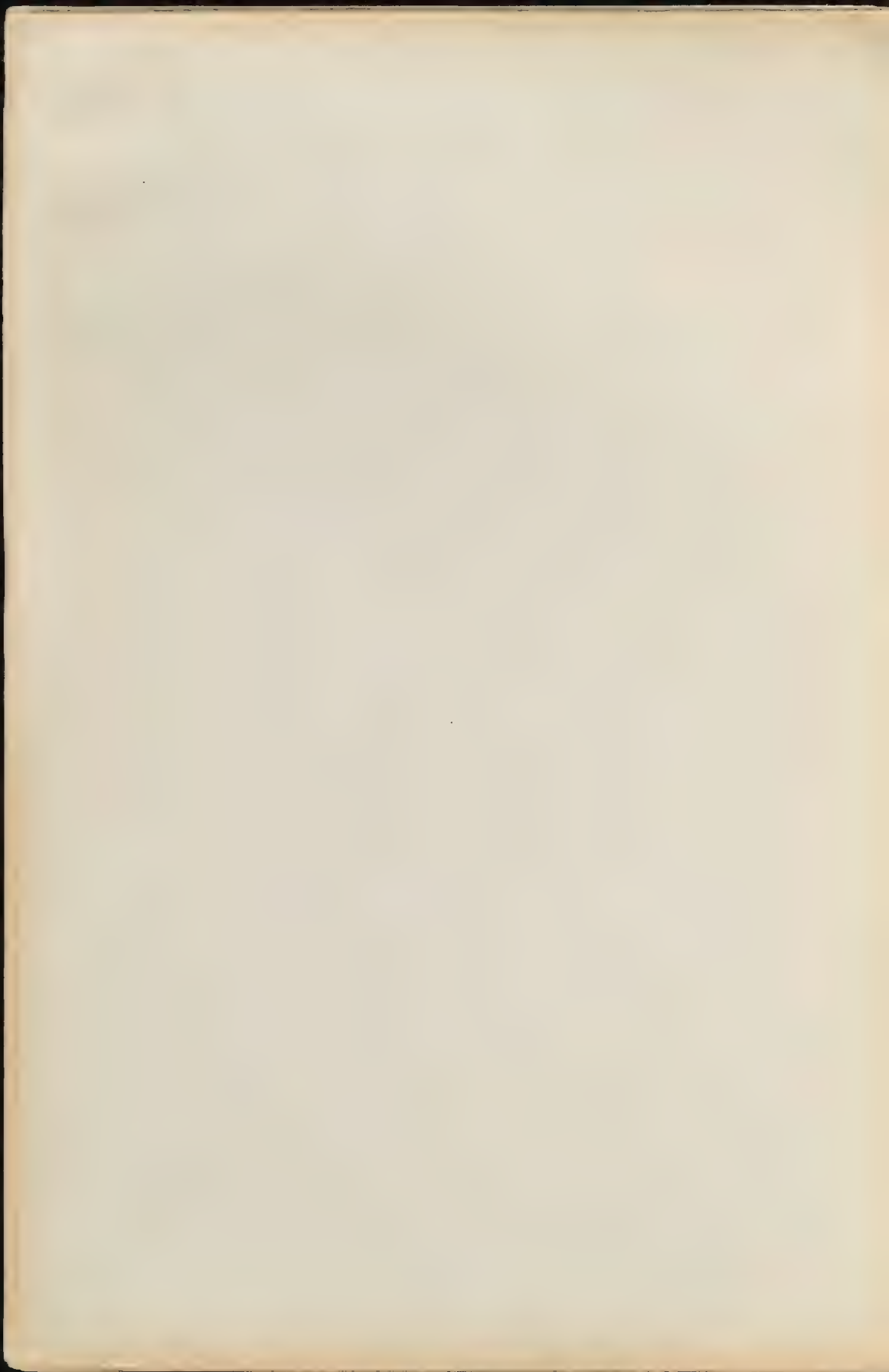
So ephemeral is fame! And yet the moral scarcely holds in the sequel; for we of to-day, in this new, undreamed-of western world, behold these mementoes of Assyrian greatness, fresh from their twenty-five hundred years of entombment, and with them records which restore to us the history of that long-forgotten people in such detail as it was not known to any previous generation since the fall of Nineveh. For two thousand five hundred years no one saw these treasures, or knew that they existed. One hundred generations of men came and went without once pronouncing the names of Kings Ashur-nasir-pal or Ashur-bani-pal. And to-day, after centuries of oblivion, these names are restored to history, and, thanks to the character of their monuments, are assured a permanency of fame that can almost defy time itself. It would be nothing strange, but rather in keeping with their previous mutations of fortune, if the names of Ashur-nasir-pal and Ashur-bani-pal should be familiar household words to future generations that have forgotten the existence of an Alexander, a Caesar, and a Napoleon. For when Macaulay's prospective New Zealander explores the ruins of the British Museum, the records of the ancient Assyrians will presumably be there unscathed, to tell their story as they have told it to our generation, although every manuscript and printed book may have gone the way of fragile textures.

Our plate shows one of the pair of colossal human-headed lions which flanked a doorway of the palace of Ashur-nasir-pal (Sardanapalus), King of Assyria, at Nimrud (Kalhu) anciently Calah (Genesis X., 11), the exploration of the site of which was begun by Sir A. H. Layard in 1845, at a spot about twenty miles south of Nineveh. The lion of the plate was on the right of the entrance of the northwesterly of the three palaces excavated. The king named reigned from B.C. 885 to A.C. 860, and his palace is one of the most complete Assyrian buildings known.

The story of the discovery of the lions is told by Sir A. H. Layard in "Nineveh and its Remains," Vol. I, and the account of their removal to London in the same author's "Discoveries in the Ruins of Nineveh and Babylon," Chap. VII.

For further information, see "Guide to the Babylonian and Assyrian Antiquities," British Museum, London, 1900, pp. 12-19.

Some account of the human-headed lions is also given in "Journal R.A.S.," 1851, Vol. 16, p. 93.





COLOSSAL SCULPTURE WITH ASSYRIAN INSCRIPTION IN THE CUNEIFORM
OR ARROW-HEAD CHARACTER.

British Museum, London.



PLATE II. BAKED CLAY TABLETS, WITH OLD BABYLONIAN INSCRIPTIONS OF 4500 AND 2500 B.C.



ASSYRIAN SCRIBES, FROM A BAS RELIEF FOUND AT NINEVEH

ONE SCRIBE HOLDS A CLAY TABLET, THE OTHER IS WRITING UPON WHAT APPEARS TO BE A SCROLL OF PAPYRUS OR VULGARMENT. NO TRACE OF ANY ASSYRIAN DOCUMENTS WRITTEN ON LESS PERISHABLE MATERIAL THAN CLAY HAVE BEEN PRESERVED, BUT THIS PICTURE IS REGARDED AS FURNISHING AMPLE PROOF THAT THE ASSYRIANS MADE COMMON USE OF PAPER OR PARCHMENT.

like ways of his ancestors, but perished gloriously at the last, with Nineveh itself, in a self-imposed holocaust. And that was all. How much of this was history, how much myth, no man could say; and for all any one suspected to the contrary, no man could ever know. And to-day the contemporary records of the city are before us in such profusion as no other nation of antiquity, save Egypt alone, can at all rival.

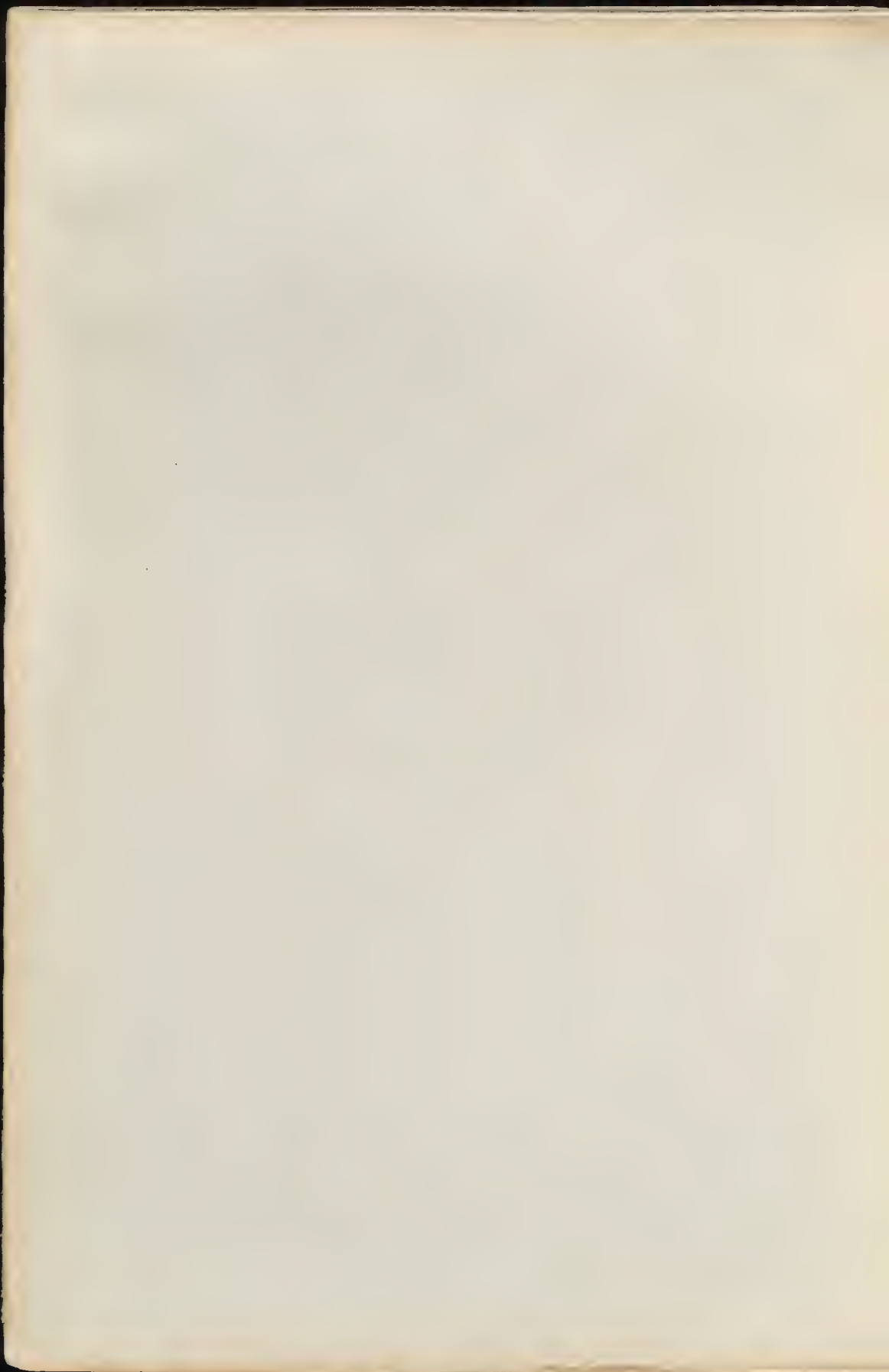


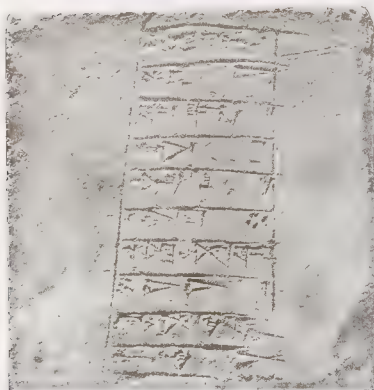
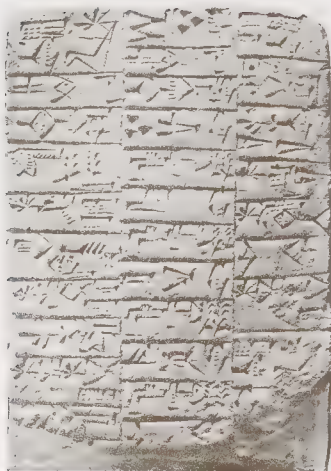
THE WOUNDED LIONESS

FROM THE BAS RELIEF HUNTING SCENE ON THE WALLS OF DINING HALL OF ASHURBANIPAL, KING OF ASSYRIA, 685-680, B.C.

Whole libraries of Babylonian documents are at hand that were written twenty or even thirty centuries before our era. These, be it understood, are the original books themselves, not copies. The author of that remote time speaks to us directly, hand to eye, without intermediary transcriber. And there is not a line of any Hebrew or Greek inscriptions of a like age that has been preserved to us; there is little enough that can match these ancient books by a thousand years. When one reads of Moses or Isaiah, Homer, Hesiod, or Herodotus, he is but following the transcription—often unquestionably faulty, and probably never in all parts perfect—of successive copyists of later generations. The oldest known copy of the Bible, for example, dates from the fourth century A.D.—1,000 years after the last Assyrian records were made, and read, and buried, and forgotten.

As to the earlier Mesopotamian records, they date back some 5,000—perhaps 7,000—years B.C.; at least 1,000 years before the period assigned by Archbishop Usher's long-accepted "Chronology" for the creation of the world itself. Solomon, who lived about 1000 B.C., is accredited with the declaration that "of the making of many books there is no end." Modern exegesis tells us that it was not Solomon, but a later Alexandrian interloper who actually coined the phrase; but nevertheless it appears that the saying would have been perfectly intelligible in Mesopotamia not merely to Solomon's contemporaries, but to generations that lived long before the Jewish nation, as such, came into existence. At all events, there was at least one king of Assyria—namely, Ashur-bani-pal—who lived only a few generations after Solomon, and whose palace boasted a library of some 10,000 volumes—a library, if you please, in which the books were numbered and shelved systematically, and classified, and cared for by an official librarian. From this library, records have come to us during the past half century that have reconstructed the history of Asiatic antiquity.





BAKED CLAY TABLETS

Which tablets are inscriptions of the same type as the

Upper Fig. 6. (Museum of the University of Chicago, Shurpallu, 1900)
 Lower Fig. 6. (Museum of the University of Chicago, Shurpallu, 1900)
 (Museum of the University of Chicago, Shurpallu, 1900)

From the Museum of the University of Chicago, Shurpallu, 1900

From the Museum of the University of Chicago, Shurpallu, 1900



PLATE 12. OBELISK OF SHALMANESER II.

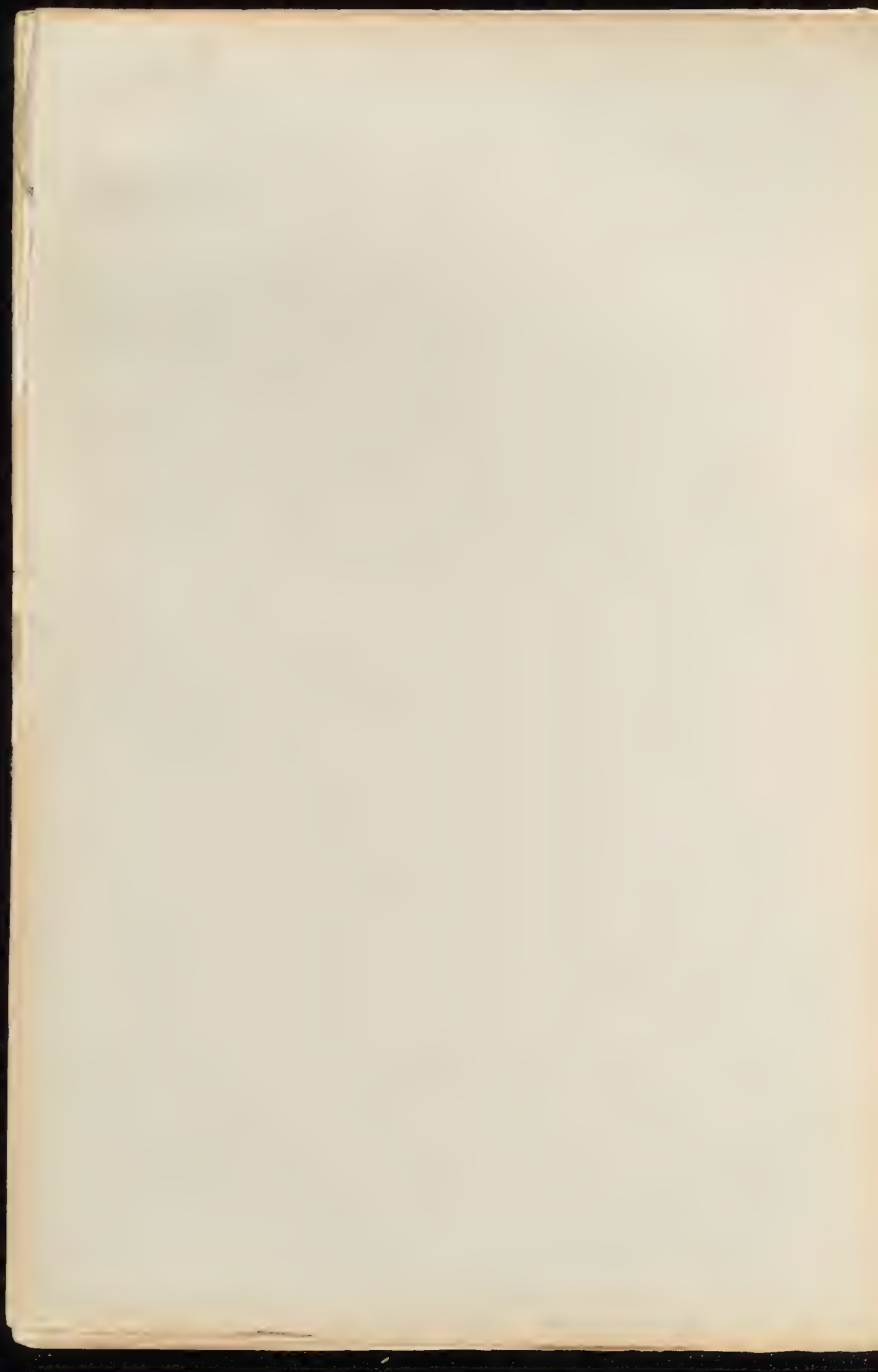
IF you would care to see some of these strange documents you have but a little way to go from the site of the winged lion here in the British Museum. Meantime, there are other sculptures here which you can hardly pass unnoticed. As we pass the human-headed lions and enter the hall of Ashur-nasir-pal, we shall see other evidences of Assyrian greatness that might easily lead our thoughts astray from the writing. Here, forming the wall, are bas-reliefs on which the famous scene of the lion hunt is shown; a little further on are all manner of war scenes; and there some domestic incidents, the making of bread or a like comestible, and its baking in an oven; and there again is the interior of a stable with a man gravely grooming a horse much as it might be done in any stable to-day.

All these must not be allowed to distract our attention, for these graphic illustrations have nothing directly to do with writing. Here, however, at the end of the hall, are some other bas-reliefs more pertinent to our present inquiry. That winged god, for example, carrying a fawn, has a fine flight of arrows across the background and figures alike, differing in the latter regard from the lion we have just left. In the hall just beyond are some illustrations of a different combination of picture and text. Here is the famous obelisk of Shalmaneser, which, like all the things thus far noted in the Assyrian collection, was found by Sir Henry Layard at Nineveh. It is virtually an illustrated book, telling in word and text of the conquest of many countries by King Shalmaneser.



FIGURES AND INSCRIPTION FROM FIRST, SECOND, AND FOURTH SIDES OF THE SECOND COLUMN OF THE OBELISK OF SHALMANESER SECOND, THE THIRD SIDE BEING SHOWN IN PLATE 13.

The figures of the upper row report the payment of tribute by "Sua of Gilzani, who brought silver, gold, lead, vessels of copper, horses, and dromedaries." It will be observed, of course, that only one side of the obelisk is here shown. The other three sides in each case depict other phases of the payment of the tribute by the same conquered enemy. The second tier of figures is of peculiar interest because it shows the payment of tribute by "Yaua, the son of Khumri." This is, as the Bible student interprets it, "Jehu, the son of Omri." The conquered Israelite brings "silver and gold, lead and bowls, dishes, cups, and other vessels of gold," and the forms of these vessels, as well as the costumes of the Hebrews themselves, are well shown in the illustrations. The third row of figures represents the "payment of the tribute of the land of Musri, consisting of dromedaries, buffaloes, elephants, apes, and other animals." The grotesque figures of the alleged apes, with their altogether human heads, are suggestive as showing how these strange foreign animals appealed to the imagination of the Assyrian artist, causing him to depart from that fine realism which he brought to bear upon the delineation of more familiar animals. The fourth set of pictures shows the payment of tribute of the land of Sukhu, and the fifth a not dissimilar tribute from the country of Patin. The inscriptions at the top and base of the obelisk give details of the conquests, recording among other things how Shalmaneser captured 1,121 chariots and 470 battle horses and the whole camp of Hazael, king of Damascus. To the great regret of Bible scholars, no further mention is made in this inscription of the conquest of "Jehu, son of Omri."





OBELISK OF SHALMANESER II.
KING OF ASSYRIA.



PLATE 13. STATUE OF THE GOD NEBO, WITH CUNEIFORM INSCRIPTION ON THE BODY.

PERHAPS the most curious example of economy of material in a makeshift book that the Assyrian collection at the British Museum has to show, is illustrated in the figure of the God Nebo, which forms part of the Nineveh collection, and which stands in the hall just beyond the obelisk of Shalmaneser. Here, as a glance at the illustration will show, the skirt of the robe of the human figure is used as a ground for an elaborate inscription. The effect is rather decorative and distinctly unique. This figure has the further interest of affording an illustration of what the Assyrian artist could do when he adopted the expedient, for him unusual, of working in the round. The great masterpieces of Assyrian art were modelled in bas-relief. Occasionally, however, the artist attempted the full figure, as in the present case; but it can hardly be claimed that the success of this is at all comparable with that attained by the other method. There are low reliefs in the hunting scenes contained in the dining hall of Ashurbanipal, as represented here in the British Museum, that are real works of art. The wounded lioness dragging her haunches, the hunted goats, the pacing wild asses are veritable masterpieces. No such claim can be made for the God Nebo or for any other full statue that the excavations of Nineveh have revealed. But on the other hand the texture of the skirt of this god gives it an abiding interest of a unique character.

A further interest attaches to this statue, as to many others of the Assyrian monuments, because of their bearing upon the religion of that famous people. Until the discovery of these long-buried monuments, practically all that was known of the religion of the Babylonians and Assyrians was contained in the pages of Herodotus. Strange tales he tells of what he saw in the temples of Babylon, where, as he alleges, all the women of the city, of whatever class or rank, were obliged at least once in a lifetime to prostitute themselves for

hire. The inscriptions on the monuments tell us nothing of such practical phases of worship as this, but they do show that the Assyrians were an intensely religious people, closely comparable in that regard to their cousins the Hebrews. Their religion, too, it would appear, was of that firmly grasped self-sufficient kind, which puts aside all doubt; which assumes as a primordial fact that one's own view is right, that one's gods are the only true gods, and that all the outside world must be regarded as one's proper prey. A further illustration of this phase of the subject will claim our attention when we come to examine the religious writings of the Assyrians a little more in detail.

Plate Description.

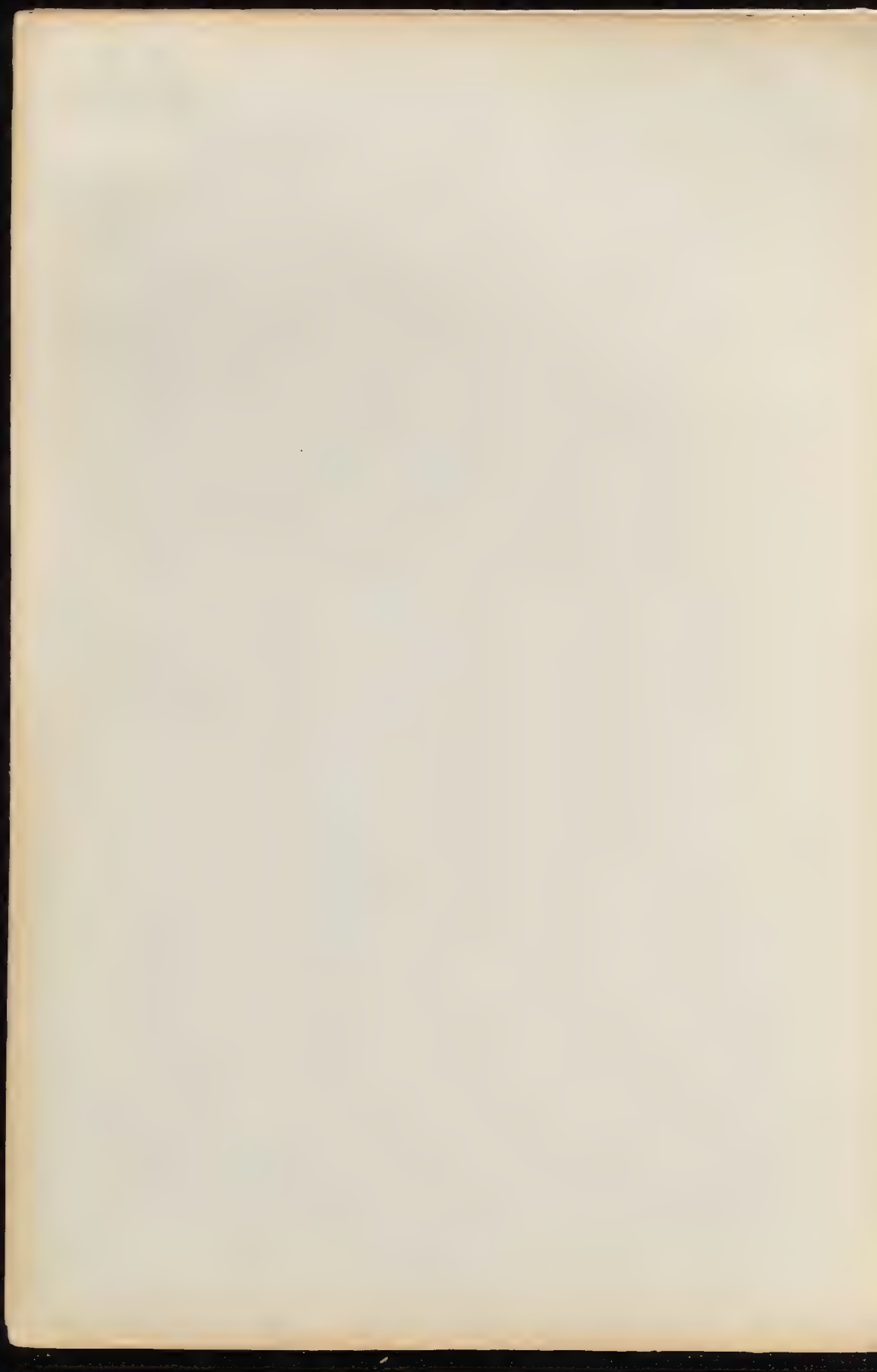
One of the two nearly similar statues of the god Nebo, patron deity of science and literature, the mythological inventor of cuneiform inscriptions, and chief god of the early Babylonians, excavated in 1853 by Mr. Harrold Rassam, among the ruins of the temple of Adar at Nimrud (anciently Calah). They are described by Dr. E. A. T. Wallis Budge as follows.

"Two statues of the god Nebo excavated by Mr. H. Rassam in the ruins of the temple of Adar at Nimrud. From the inscriptions on the bodies we learn that these statues were made by Bel-taru-luma, governor of the city of Calah (Nimrud), and were dedicated to the god with the view of insuring a long life to King Rammans-nirari III., B.C. 812-783, and to the Queen Sammuramat, and to himself. A number of interesting attributes of the god Nebo are enumerated in the text, which ends with the words: 'O thou who shalt come after, put thy trust in Nebo, and put not thy trust in any other God.' Sammuramat is probably the original of the famous Queen Semiramis mentioned by Greeks and Roman writers."

The account of the discovery of these statues is given by H. Rassam in his "Asshur and the Land of Nimrod," New York, 1897, 8°, page 10. See also E. Schrader's "Cuneiform Inscriptions and the Old Testament," London, 1893, 8°, Vol. II, page 105, etc.

The texts, each of twelve lines inscribed on the skirts of the statues, are printed in Sir H. C. Rawlinson's "Cuneiform Inscriptions of Western Asia," 1861, Vol. I, plate 35 (2).

Further information can be had from the article "Nebo" by Prof. A. H. Sayce in Hastings' "Dictionary of the Bible." Two places in Syria are named after the god (see Numbers XXXII, 3; Deuteronomy XXXII, 49; Isaiah XV, 2, and XLVI, 1).





STATUE OF THE GOD NEBO
WITH CUNEIFORM INSCRIPTION ON THE BODY.

British Museum, London

Excavated at Nimrūd by Mr. H. Rass. 19



PLATE 14. COLOSSAL SCULPTURE, WITH ASSYRIAN INSCRIPTION IN CUNEIFORM OR
ARROWHEAD CHARACTER.

ANOTHER illustration of a curiously Assyrian combination of art and letters is shown in the sculptured lion that guards the entrance to the next hall. This lion is a memento of the same reign as that human-headed one at the other doorway, but it is very different in workmanship, and clearly the product of another artist. For one thing it is a veritable lion, not a mythical compound beast, except, indeed, that it shares with the other the peculiarity of a fifth leg. Assyrian tastes seem to have required that four legs should be visible from whatever point of view the statue of an animal was regarded; hence the anomaly. For the rest this gigantic beast shows many points of realistic delineation, and it is artistically full of interest. The head in particular expresses feeling in a most unequivocal way.

But the most curious characteristic of this sculpture is the way in which the writing is carried from the slab right across the body of the animal itself, and also across its front legs. Perhaps this was done at the command of the king, merely as a convenient expedient that all the desired records of the conquest might be given a place, but the effect at a little distance is curiously as if the artist had striven to get the feeling of hair in a stiff and formal manner, in keeping with the conventional rendering of the mane. Again it has been suggested that the writing has been carried across the body of the lion to safeguard it. There was a not un-

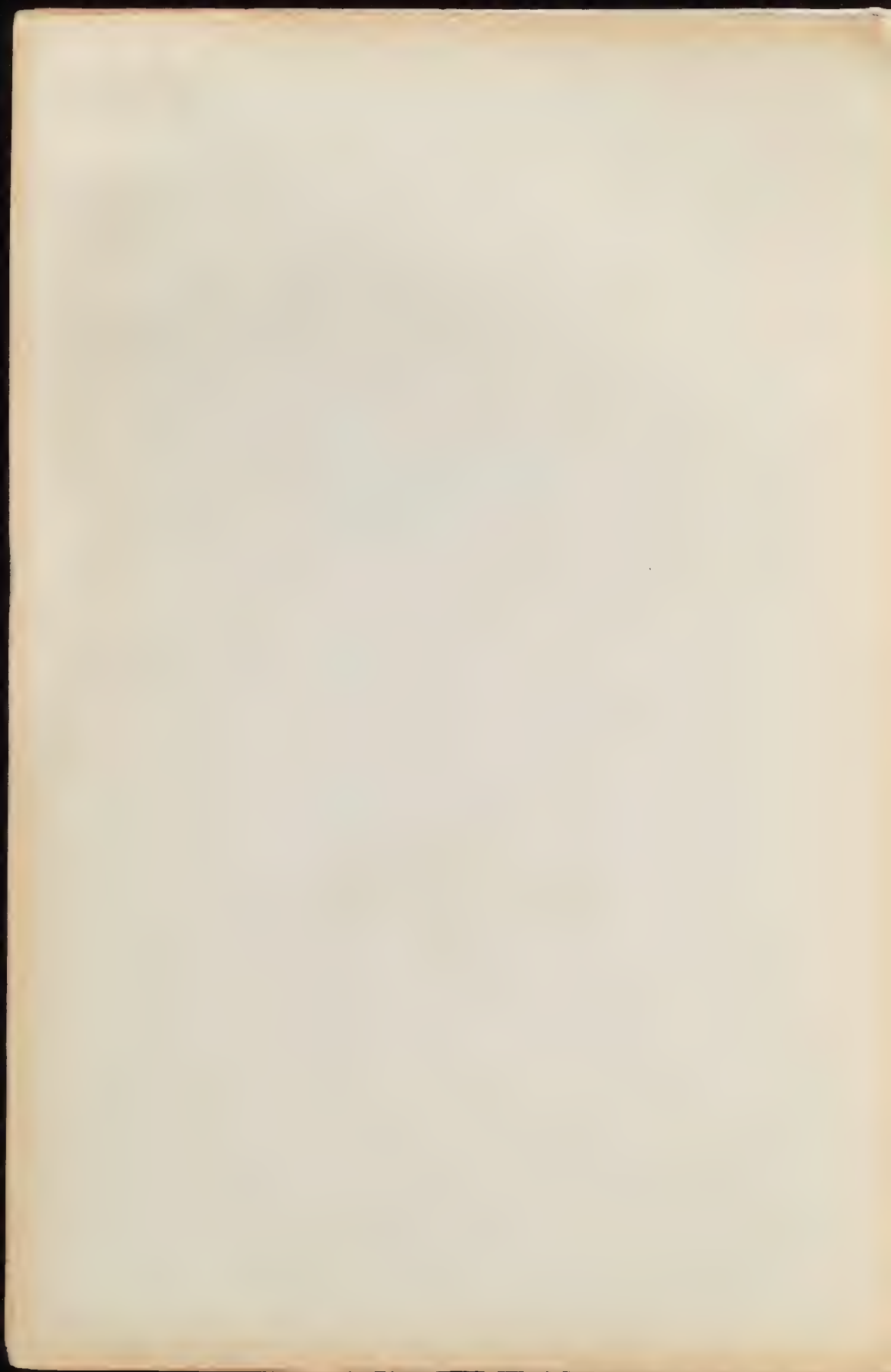
usual custom among ancient monarchs of scraping out the inscription of a predecessor and supplanting it with one's own. So great a monarch as Rameses II., in Egypt, did not scruple to do this, and a remarkable case is shown on an Arabian temple where the conscienceless monarch actually substitutes his own name for the correct one of the builder in a tablet claiming authorship of the temple of which the tablet is a part. That the kings of Assyria had occasion to fear such jugglery is shown by the inscriptions on the book tablets in the royal library at Nineveh, where Ashur-nasir-pal, after telling that the books are of his library, calls a curse upon any one who shall ever put another name beside his own. Perhaps, then, King Ashur-bani-pal thought to transmit a record of his deeds more securely to posterity by inscribing them across the back of this lion, for doubtless the sculpture was considered a masterpiece, and the king felt, perhaps, that artistic taste might prevent a sacrilege that mere conscience would not interdict.

Plate Description.

A colossal lion from the right side of the entrance of a doorway of the palace of Ashur-nasir-pal, King of Assyria, 885-860 B.C., excavated in 1847 by Sir A. H. Layard on the site of the small temple of Adad at Nimrud, and inscribed on the side with a brief recital of the monarch's principal conquests.



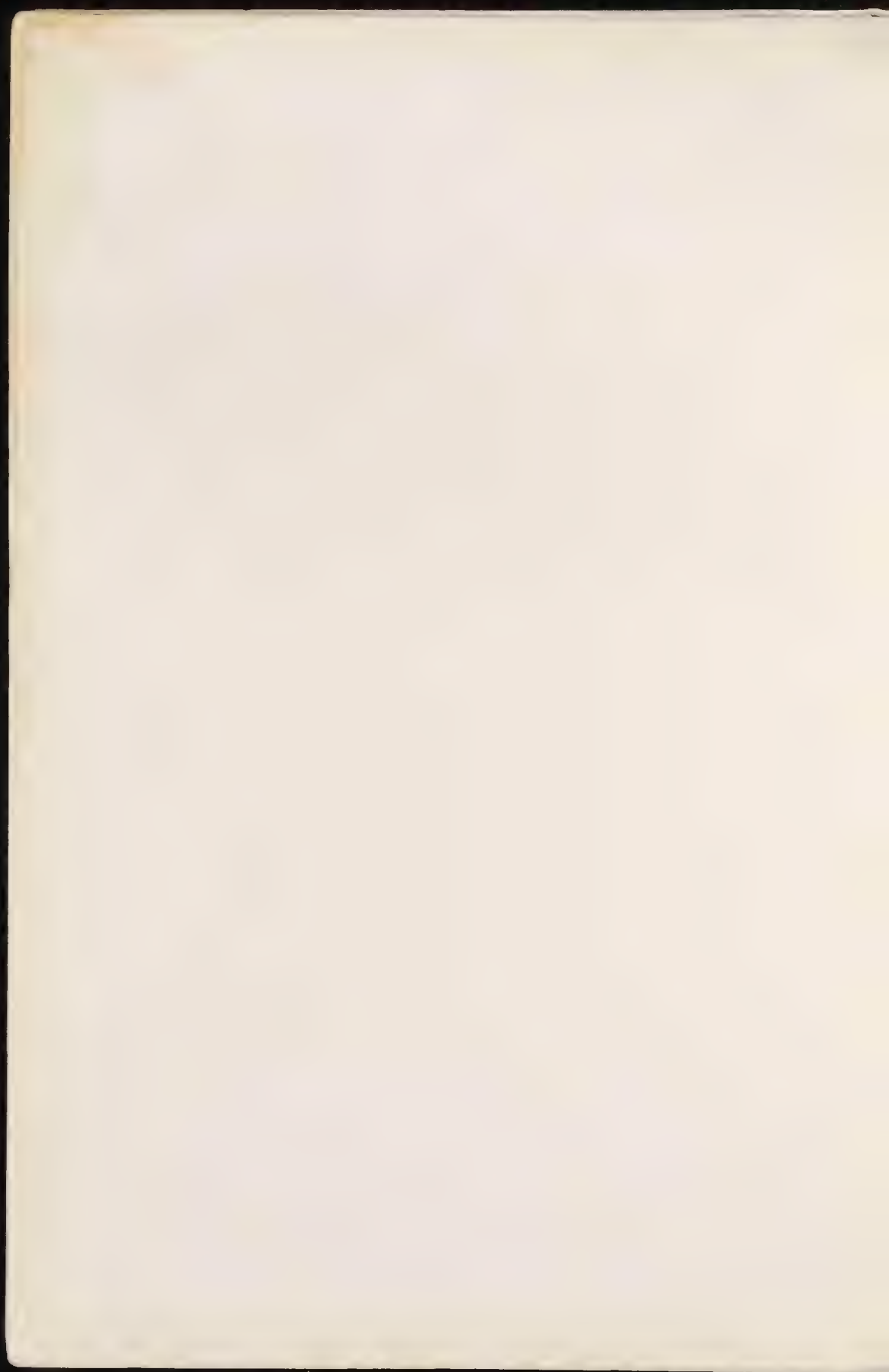
ASSYRIAN POTTERY.





COLOSSAL SCULPTURE WITH ASSYRIAN INSCRIPTION IN THE CUNEIFORM
OR ARROW-HEAD CHARACTER.

British Museum Library



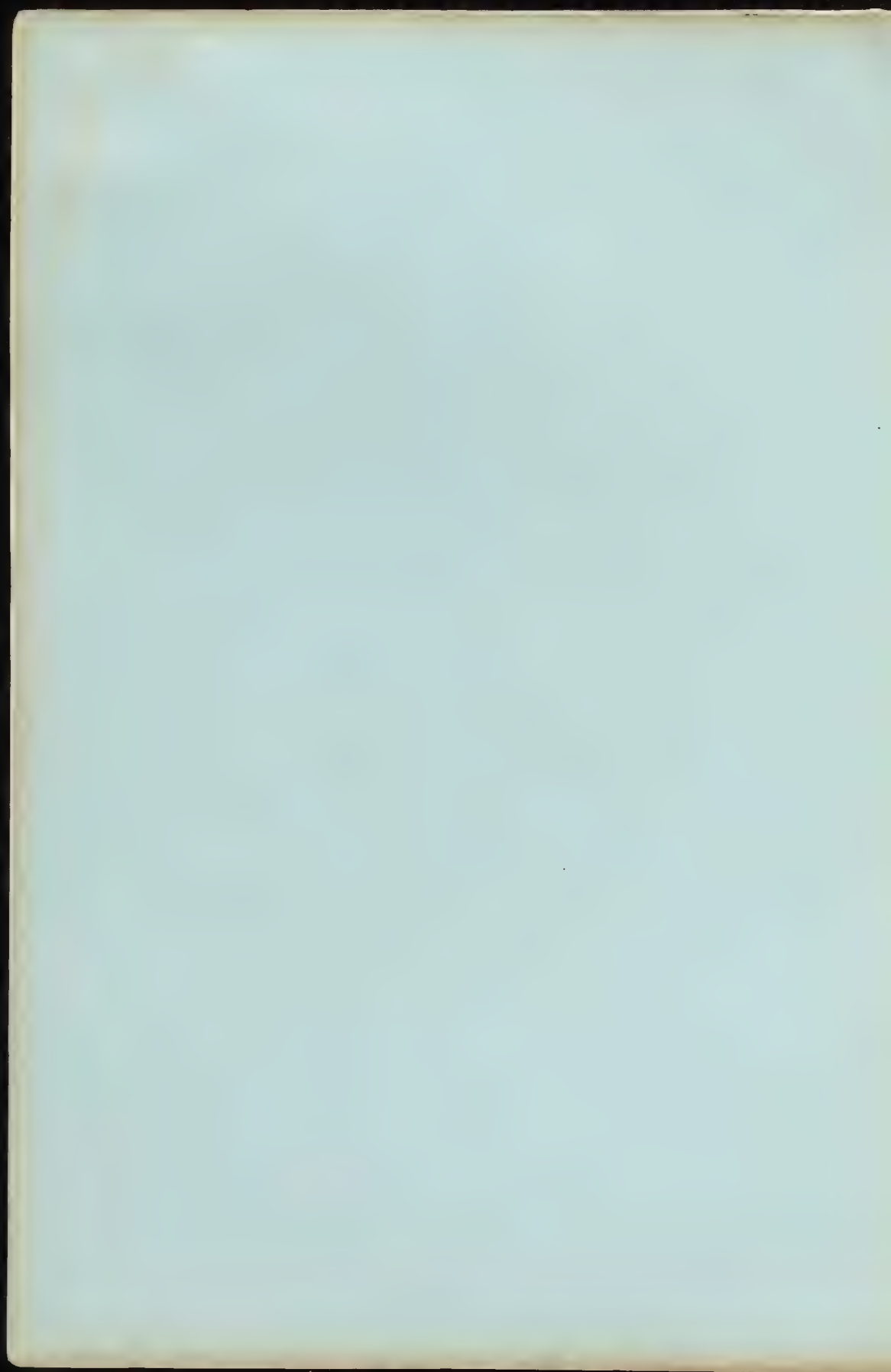
ADDENDA AND ERRATA.

CHAPTER III.

Plate 12. Text, l. 20, for Nineveh read Nimrud (anciently Calah). (The Black Obelisk of Shalmaneser II is No. 98 in the Central Nimrud Saloon, British Museum. It was found in the central mound at Nimrud and is dated B.C. 860-855.)

Plate 13. Text, col. 2, l. 18, for Hormuszd Rassam read Hormuzd Rassam.

Plate 14. Text, col. 2, ll. 11-14, transpose the names Ashurnasir-pal and Ashur-bani-pal.



CHAPTER IV.

THE LIBRARY OF A KING OF NINEVEH.

- Plate 15. Assyrian Baked Clay Tablets of the Creation and Deluge Series.
Plate 16. Baked Clay Babylonian Tablets of the 15th, 7th, and 5th Centuries B.C.
Plate 17. Babylonian Inscriptions.
Plate 18. Baked Clay Cylinders with Inscriptions of Kings Sennacherib, Esarhaddon, and Ashur-bani-pal.
Plate 19. Babylonian Inscriptions.



CHAPTER IV.

THE LIBRARY OF A KING OF NINEVEH.

IN addition to making monumental records and inscriptions, the Assyrians and Babylonians made tablets in clay, which, after being inscribed, were baked into bricks that were almost indestructable.

These inscribed bricks had virtually the scope of no modern books, and illustrations are given in this chapter of various types of them. The usual form of these tablets is that shown in plates 15 and 16, though the monarchs appear to have been partial to such cylinders as those shown in plates 18 and 19, for preserving the record of their personal deeds.

The cones shown in plate 19 were used almost, if not quite, exclusively for religious and commemorative purposes. They were driven into the walls of temples as offerings to the gods and goddesses. Taken altogether, these are among the most remarkable inscribed documents that we shall have occasion to examine in the entire range of the history of writing.



PLATE 15. ASSYRIAN TABLETS OF THE CREATION, AND DELUGE SERIES.*

WE come now to the place in the British Museum in which some of these treasures of the old Assyrian king are guarded. They occupy part of the series of cases placed down the centre of the room known as the Nineveh Gallery. Perhaps it is not too much to speak of these collections as the most extraordinary set of documents of all the rare treasures of the British Museum, for it includes not books alone, but public and private letters, business announcements, marriage contracts—in a word, all the species of written records that enter into the every-day life of an intelligent and cultured community.

* Description of the Plates.

Assyrian "Creation" Tablets. (7th Century B.C.)

British Museum: Assyrian Antiquities, Nos. K 5419 c, 93,016, 93,017.

(Nineveh Gallery, Table Case A, 1, 8, 13.)

Three Upper Tablets of Plate.

Three inscribed tablets of baked clay from the royal library of Ashur-bani-pal, king of Assyria, belonging to the series which gives the Assyrian account of the Creation, and other early events like those recorded in the Hebrew Book of Genesis.

According to statements made on the tablets, the original text belonged to the city of Erech, and it appears to have been either written in or translated into Semitic Babylonian at a very early period. The Assyrian copyist has retained sundry archaic forms that he could not translate into modern representations. He also shows the original line divisions, and incorporates sundry glosses which had been formerly incorporated into the text, and the original one lost sight of.

One fragment is the upper portion of a tablet measuring 3¼ by 1½ inches, and was part of the first of the series of six. The whole of the first tablet describes the time when the heavens were not and the earth was not; when there were no plants, and before the gods had come into being, and when the water-deep was the source and origin of all things. The male and female deities of the primal watery mass were called Apu and Tiamat; their children were called Lakhmu and Lakhmu, and their grandchildren Anshar and Kishar, and their great-grandchildren were Anu, Bel, Ea, and the other great gods.

The text of another copy is in Delitzsch's "Assyrische Geschichte," Leipzig, 1885, p. 93, and the fragment is engraved in "Cuneiform Texts from Babylonian Tablets in the British Museum," Part XIII, plate 1, and is described in the "Catalogue of Cuneiform Tablets in the Kuyunjik Collection," Vol. II, p. 716. The British Museum tablet designated "93-7, 14, 402" is a duplicate. See also "Transactions Society Biblical Archaeology," Vol. IV, p. 363; Vol. V, p. 428; Menant's "Manuel," p. 378; "Records of the Past," Vol. II, p. 117; and new series, Vol. I, p. 133. A translation is also given by G. Smith in "Chaldean Genesis," p. 62.

Lower Right Tablet.

The fragment 93,016, received at the Museum in September, 1888, is the first half of a copy of the fourth tablet of the series, and records the election of Marduk (the Merodach of the Bible, Jeremiah 1, 2) as the champion of the gods, and supplies the details of the successful war which he waged on their behalf against Tiamat; "Marduk armed himself with the invincible power which the gods had bestowed upon him, and, mounting his four-horsed chariot, he advanced against the monster. He spread out his net to catch her; he drove the winds, which he had gathered together, down her throat, and he seized the spears and pierced through her carcass. He drove the weapon into her heart, he cut her bowels to pieces, he vanquished her, he cut off her life. He split her like a flat fish, in two halves." From one of these halves he made the covering for the heavens, i.e., the firmament, and from the other he seems to have formed the earth.

It is further recorded that this copy was made by the scribe Nabu-bel-shu, for Marduk, who gave it to E-ida, one of the two great temples of Babylon.

The text is published in "Cuneiform Inscriptions," Vol. XIII, plates 14-15. The fragment 93,017, received in April, 1888, contains a part of the text of the third tablet of the series. It describes the means which the gods took to defeat the wife of Tiamat, and mentions their meeting in council at a place called Upshukkinaku, where "they made ready for the feast, and sat at the banquet; they ate bread, and they drank sesame-wine."

The text also appears in "Cuneiform Texts," XIII, plates 10-11.

Translations of many of the "Creation" Tablets are given in Eberhard Schrader's "Cuneiform Inscriptions and the Old Testament," London, 1888, as translated from the second German edition.

But by what miracle have such documents been preserved through all these centuries? A glance makes the secret evident. It is simply a case of time-defying materials. Each one of these Assyrian documents appears to be, and in reality is, nothing more or less than an inscribed fragment of brick, having much the color and texture of a weathered terra-cotta tile of modern manufacture. These slabs are usually oval or oblong in length, and an inch or so in thickness. Each of them was originally a portion of brick clay, on which the scribe indented the flights of arrow-heads with some sharp-cornered instrument, after which the

The "Creation" tablets were found in 1853 by Mr. Hormuzd Rassam, in Ashur-bani-pal's palace, at Nineveh, and the account of their discovery is given by H. Rassam in "Ashur and the Land of Nimrod," New York, 1897, p. 31, etc.

The announcement as to the discovery of the subject-matter of the "Creation" was made by George Smith to the Society of Biblical Archaeology, and appears in the "Transactions," Vol. II, 1873, pt. 1. The author subsequently dealt with the subject in his book "The Chaldean Account of Genesis," of which A. H. Sayce issued a revised edition in 1880.

A general account of the use and manufacture of clay tablets is given by Theodore G. Pinches in the "Journal of the British Archaeological Association," 1880, pp. 398-404, and the same writer gives an account of the various languages in which cuneiform inscriptions are written, in the "Transactions of the Philological Society," London, 1882-4, pp. 77-100.

Babylon: Gigamesh Series: The Deluge (B.C. 4000-2300).

British Museum: Babylonian Antiquities, K 3375.

(Babylonian and Assyrian Room, Table Case A.)

Lower Left Tablet.

The right half of a clay brick, containing a portion of the mythological legend which forms the eleventh tablet of the poem of Gilgamesh, a mythical hero who set out to seek his ancestor, Tish-napshim, to learn from him the secret of immortality. After some parley, Tish-napshim related the story of the Deluge, as contained in the tablet. Dr. E. A. Wallis Budge, in the British Museum "Guide to the Babylonian Antiquities," 1900, thus refers to the story (p. 40):

"The gods determined to send a deluge upon the earth, and Tish-napshim, a dweller in the ancient city of Shunuppak, on the Euphrates, was warned by the god Ea of their design. In obedience to this god's instructions, he collected wood and materials for the building of a ship which was to save him and his family, and his beasts of the field, from the waters of the flood. He made a barge one hundred and twenty cubits wide, and on its deck he built a deck-house one hundred and twenty cubits high; this house was divided into six stories, and each story contained nine rooms. The outside of the ship was smeared with bitumen, and the inside with pitch. Having slaughtered oxen and made a feast, Tish-napshim with all his family and belongings, entered into the ship, the direction of which he intrusted to the pilot Fuzur-Bel. The same night a heavy rain began to fall, and a mighty tempest, with terrible thunder and lightning and torrents of rain continued for six days and six nights, until even the tops of the mountains were overwhelmed. On the seventh day the storm abated, and the sea went down: but by this time all mankind, with the exception of those in the ship, had been destroyed. Meanwhile the ship had drifted to the land of Nisiri, where it grounded on the top of a high mountain. After twelve days the land reappeared. Seven days later, Tish-napshim sent forth a dove, but she found no resting-place, and returned to the ship. After a further interval, he sent forth a swallow, who also returned to the ship; but when, some time after, he sent forth a raven, the bird flew away, and although it approached and crossed it did not reënter the ship. Tish-napshim then knew the waters had abated, and, having come forth with his family and the beasts of the field, he offered up a sacrifice to the gods upon the mountain. The god Bel, however, was wroth, that the race of mankind had not been utterly destroyed, but was appeased by the god Ea, and Tish-napshim and his family were allowed to live. Immortality was conferred upon him by Bel, and he took up his abode in the remote region near the mouth of the river where Gilgamesh had found him."

A duplicate of this tablet is in the collection (K 2375), and the text has been published in "Inscriptions of Western Asia" (British Museum), London, 2d edition, plate 43, etc. The tablet has also been dealt with by Delitzsch; Menant ("Manuel"); Lyon ("Manuel"); G. Smith ("Account of the Deluge"), and in the "Transactions Society Biblical Archaeology," III, p. 529, "The American Journal of Philology," IX, p. 419, and in a number of other places enumerated in the British Museum "Catalogue of the Collection," Vol. II, p. 527.

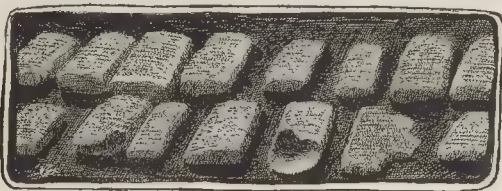
document was made permanent by baking. They are somewhat fragile, of course, as all bricks are, and many of them have been more or less crumbled in the destruction of the palace at Nineveh; but to the ravages of mere time they are as nearly invulnerable as almost anything in Nature. Hence it is that these records of a remote civilization have been preserved to us, while the similar records of such later civilizations as the Grecian have utterly perished; much as the flint implements of the cave dweller come to us unchanged, while the iron implements of a far more recent age have crumbled away.

Consider even in the most casual way the mere samples that are exhibited here in the museum. This first case, the label tells us, contains tablets—sample leaves if you will—from the famous "Creation" and "Deluge" series. That is to say, from the book which has been called the Chaldean Genesis, and which excited such a furor of attention when George Smith of the British Museum first deciphered part of its contents, because it seemed to give so striking a clew to the origin of the sacred book of the Hebrews. The Hebrew legends are very differently received to-day from what they were even fifty years ago, thanks to the advance of science; but these Chaldean stories of the creation and destruction of mankind still have absorbing interest as historical documents in the story of the mental evolution of our race, both for what they teach of the ideas of remote generations of men, and for what they taught the generation of our immediate predecessors about the true status of comparative mythology.

It will be recalled that the Assyrians were Semites closely related to the Hebrews. Indeed, tradition held that Father Abraham, in common with the ancestors of the Assyrians, came from the land of the Chaldeans. It is not surprising, therefore, to find that these sacred books of the Assyrians are replete with the same traditions and give expression to much the same cast of thought as the sacred books of the Hebrews. Thus, here we have a closely comparable account of the creation of the world out of primeval chaos and of the destruction of all but a favored few in a universal deluge. Even the story of the sending out from the ark of first one bird and then another, until finally the raven found a place to alight, when the ark itself had

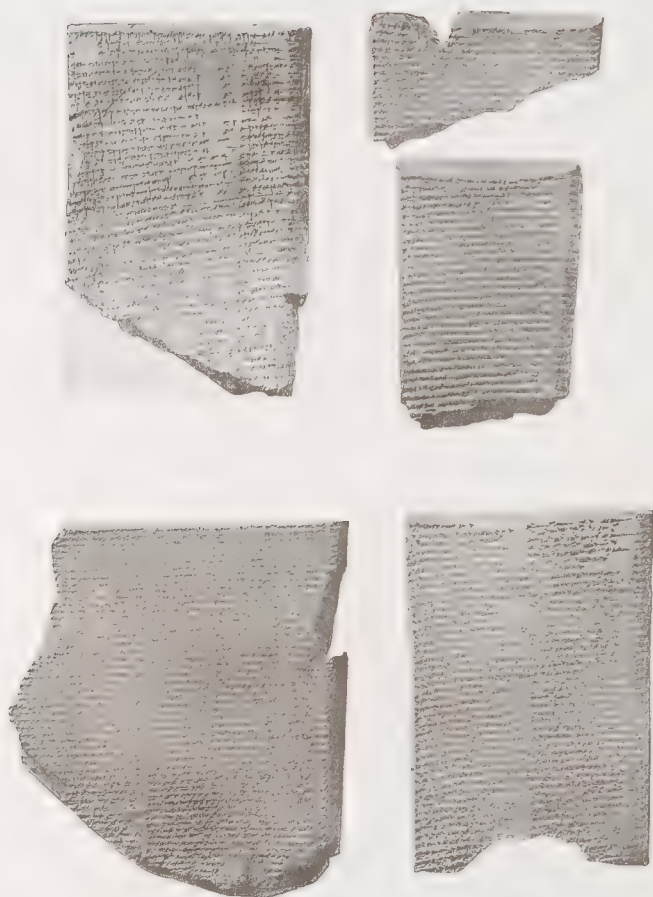
stranded on a mountain top, is reproduced with such closeness of detail as practically to demonstrate a common origin of the two traditions. Here, again, is a story of how Sargon, an early king of Babylonia, was cast away, Moses-like, in a basket, to be rescued from the waters of the Euphrates by a compassionate discoverer of his plight. There is even a tablet here which gives intimations of the story of the building of the Tower of Babel. And with it all there is imbued the same black, dreadful view of life that actuated the authors of the Old Testament. Always we are made to feel the threat of the angry deity; always this religion is a religion of fear. Generosity, brotherly love, compassion, morality in a broad sense these words play but little part in the terminology of the Semite. The Semitic conqueror was notorious for his cruelty. He loved to persecute his victim, to crucify him, to flay him alive. The writers of the Hebrew and of the Assyrian books alike record these deeds without a shudder. They show to the psychologist a race lacking in imagination, which is the mother of sympathy, but imbued through and through with egotism. The legends of the sacred books give further evidence of these same traits. Here before us, among the other tablets just noted, are the famous stories of the descent of Ishtar, the Goddess of Love, into the nether regions, and of the trials and perils which she encountered there, and those that fell upon the outside world because of her absence. It is recorded that when finally a messenger was sent from a superior power demanding her release, the powers of the nether world gave her up unwillingly, but retained the innocent messenger to torture in her stead; and it probably never occurred to the mind of the Assyrian soothsayer that it might have been within the power of the superior gods to release the innocent messenger as well.

Another famous set of tablets records the adventures of Gilgamesh, whose heroic trials and mighty deeds suggest the Hercules of the Greeks. All in all these religious and mythological texts give us the closest insight into the moral nature of the Assyrian, not merely during the period of Asshur-bani-pal, but for many generations before, since these sacred books are in the main but copies of old Babylonian ones, dating from the most remote periods of antiquity.



BAKED CLAY TABLETS

FROM THE LIBRARY OF ASSHUR-BANI-PAL AT NINEVEH



ASSYRIAN BAKED CLAY TABLETS

Of the Creation and Deluge Series.

Three Upper Figures Fragments of tablets inscribed with the Babylonian account of the Creation

Lower Left hand Tablet—Fragment of tablet inscribed with the Babylonian account of the Deluge

Lower Right hand Tablet—Portion of a tablet inscribed with the legend of the fight between Mardek and Tiamat

British Museum, Guide to Bab and Assyriq. Plates 6, 7, and 8





EMBLEM OF THE DEITY

PLATE 16. BAKED CLAY BABYLONIAN TABLETS OF THE
FIFTEENTH, SEVENTH AND FIFTH CENTURIES, B.C.*

The tablets of the next case illustrate a different phase of Assyrian mental activity. They are virtually books of reference, and school books—that is, "Grammatical Tablets, Lists of Cuneiform Signs, Explanatory Lists of Words, etc.—drawn up for use in the Royal Library at Nineveh." They include a tablet of "words and phrases used in Legal Documents, to serve as grammatical examples; one column being in the Sumero-Akkadian language, the other an Assyrian translation; also lists of a verbal formation, and an explanatory list of words"—a dictionary, if you please! Even more remarkable is a tablet giving a list of picture characters with the archaic forms of cuneiform signs to which they were thought

* Description of the Plate.

Middle Tablet.

Babylonian Chronicle. (Sennacherib.) [B.C. 668.]
British Museum, Babylonian Antiquities. No. 92,502.
(Babylonian and Assyrian Room. Table Case F, 120.)

A clay tablet inscribed with Babylonian characters giving a list of the principal events which took place in Babylonia and Assyria, between the third year of the reign of Nabonassar (Nabonassar), king of Babylon, B.C. 668. In column III, lines 24 and 35, mention is made that Sennacherib, king of Assyria, was killed by his son on the 20th day of the month Tchet, in the 23d year of his reign.

The chronological tablet is described by Mr. Pinches in the "Journal of the Royal Archeological Society," London, Vol. XIX, pt. 4. The text is also given imperfectly in "Zeitschrift für Assyriologie," June, 1887.

There is also a paper in English by Theodore G. Pinches on "Archaic Forms of Babylonian Characters," in "Zeitschrift für Keilschrift," Leipzig, 1885, Vol. II.

Right Tablet.

Babylonian Syllabary. B.C. 442.
British Museum, Babylonian Antiquities. No. 92,693.
(Babylonian and Assyrian Room. Table Case F, 129.)

Portions of a Babylonian syllabary, consisting originally of at least 39 tablets, inscribed with the names, pronunciations and meanings of a number of cuneiform characters, and dated in the tenth year of Artaxerxes, B.C. 442.

The text is published in Part XII of "Cuneiform Texts from Babylon" (British Museum), London, plates 1-3, and preface.

The tablet was received at the museum on Jan. 18, 1885.

Left Tablet.

Tell el-Amarna Tablet. [B.C. 1500-1450.]
British Museum, Babylonian Antiquities. No. 29,791.
(Babylonian and Assyrian Room. Table Case F, 5.)

A Tell el-Amarna tablet, or one of the large number of documents discovered at the village of Tell el-Amarna, 1887, near the ruins of the town, temple and palace, on the east bank of the Nile, about one hundred and eighty miles south of Memphis, as built by Amenophis IV, about B.C. 1450.

The plate represents a tablet made of Syrian clay, and inscribed in a coarse and somewhat careless hand in the Babylonian language.

The tablet is described in the British Museum "Guide," as follows:

"Letter from Tushratta, king of Mitani, to Amenophis III, king of Egypt, acknowledging the receipt of despatches, and referring to the friendship which existed from ancient times between the royal houses of Mitani and Egypt. Tushratta announces the despatch of a number of valuable gifts to Amenophis by the hand of his envoy Gilya, and begs Amenophis to send him a large quantity of gold, which is to be regarded as payment for expenses incurred by his grandfather in sending gifts to the king of Egypt, and also as a gift in return for his daughter, a princess of Mitani, whom Amenophis had married."

to correspond; this list being supplemented by another in which the archaic forms themselves are interpreted with the "modern" equivalent. This tablet shows that, in the belief of the ancient Assyrian, the cuneiform character had been developed, at a remote epoch, from a purely historical writing (as was doubtless the case), but that the exact line of this development had faded from the memories of men in the latter-day epoch of the seventh century *B.C.*

In the case beyond are tablets with lists of "Names of Birds, Plants, Bronze Objects, Articles of Clothing, etc., for reference as an aid to writing literary compositions." Then lists of officials, and other documents relating to the history of Babylonia-Assyria, including historical inscriptions of Sennacherib. Beyond, a set of letters, public and private, mostly inscribed on oval bits of clay, three or four inches long, and sometimes provided with envelopes of the same material. Of this numerous collection of letters, the one that attracts most popular attention is that in which King Sennacherib refers to certain objects given by him to his son Esarhaddon. This is commonly known as the "will of Sennacherib." Near this is another letter that is interesting because it is provided with a baked-clay envelope, into which the letter slipped as a kernel of a nut into its shell. The envelope bears the inscription, "To the King, my Lord, from Asshur Ritsua," and it is authenticated by two impressions of the writer's seal.

This use of seals, by the bye, is quite general, particularly in the case of official documents. Sometimes, as in the case of a contract tablet shown here, the witness, in lieu of seal, gives the stamp of his finger nail, this being equivalent, I suppose, to "John Doe, his mark." It is hardly to be supposed that the average Assyrian could write any more than the average Greek or Roman could, or, for that matter, the average European of a century ago. The professional scribe did the writing, of course; whence the necessity for seals to assure authenticity of even ordinary letters. Doubtless the art of gem engraving, which the old Chaldeans carried to amazing perfection, followed by the Greeks and Romans, has been allowed to decline in recent generations largely because the increasing spread of education—not to mention gummed envelopes—made seals less and less a necessity. Perhaps the art may be revived in the age of the typewriter. But if one stops to speak of seals he could hardly be restrained from rushing off to the wonderful collection in the gem department of the British Museum, where the Græco-Roman intaglios would drive all thought of other collections from his head—though even there the Cyprian finds would lead him back irrevocably to the Babylonian model—whereas, for the moment, our true concern is not with seals of any sort, but with the documents they are purposed to authenticate.

These documents are of the strangest assortment; and yet not strange, so precisely similar are they to the official records of modern communal existence. Thus here is one tablet, of about the year 650 *B.C.*, recording the sale of a house. There another tells of the leasing of certain property, for a term of six years, for twelve shekels of silver. And, capping the climax, here are tablets recording the loan of money; veritable notes, with even the rate of interest—20 per cent.—carefully prescribed. One learns that the money broker did a thriving business in old Nineveh. How near to us those days are, after all!





BAKED CLAY BABYLONIAN TABLETS

Of the 1st, 2nd, 3rd, and 4th centuries B.C.
 The 1st fragment is a tablet from the 1st century B.C., containing the date of
 the 1st fragment, about B.C. 1450.
 The 2nd fragment is a tablet from the 2nd century B.C., containing the date of
 the 2nd fragment, about B.C. 1450.
 The 3rd fragment is a tablet from the 3rd century B.C., containing the date of
 the 3rd fragment, about B.C. 1450.
 The 4th fragment is a tablet from the 4th century B.C., containing the date of
 the 4th fragment, about B.C. 1450.

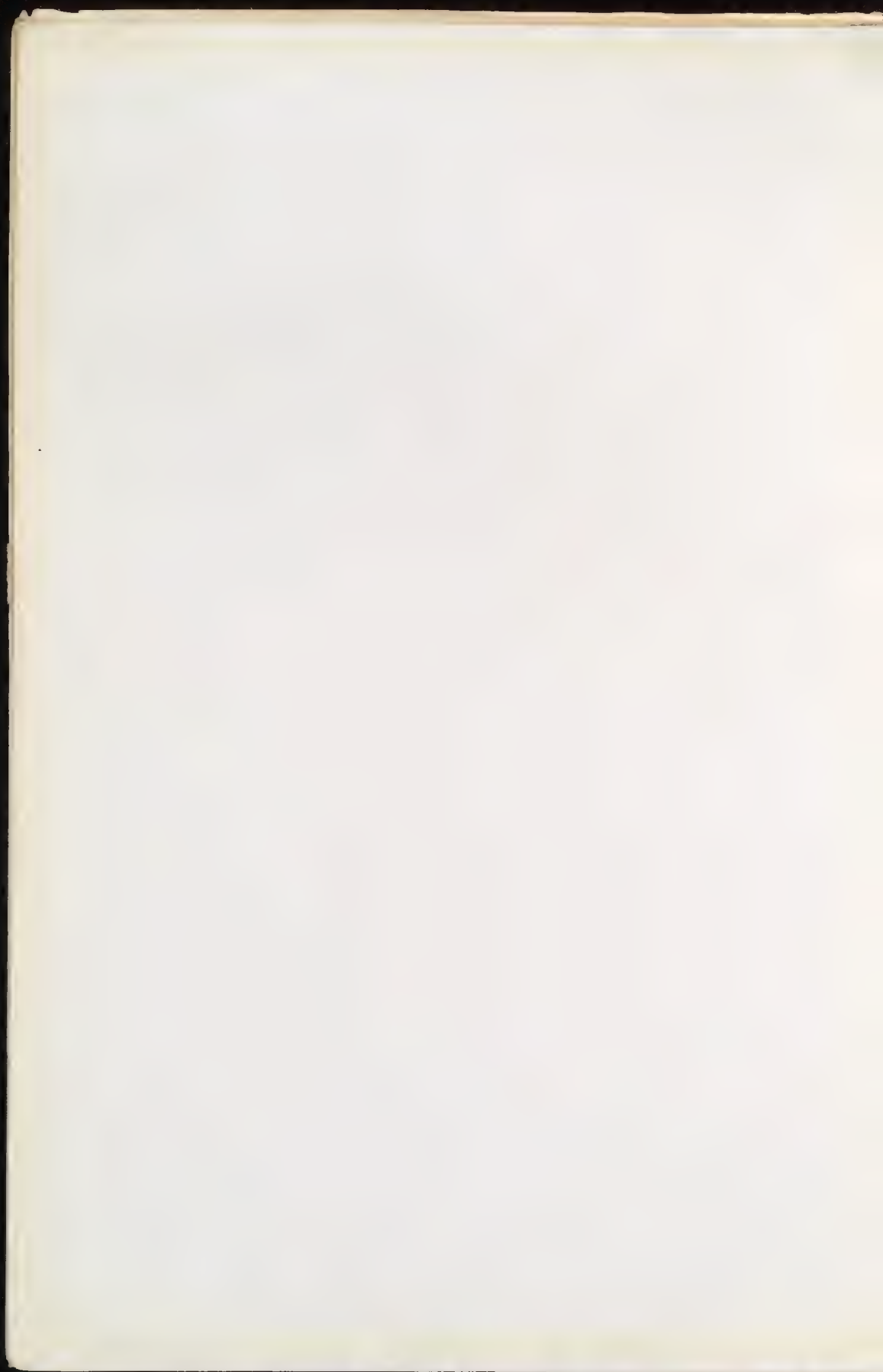


PLATE 17. BABYLONIAN INSCRIPTIONS.

AND nearer yet they seem when we pass to the cases of the tablets of omens and forecasts based upon the position of the stars and planets, the actions of animals and reptiles, the flight of birds, and the appearance of newly born offspring. For when superstition is in question all races are kin, and all times are contemporary. The European of to-day who shudders when he sees the moon over his left shoulder, is brother in spirit to the Assyrian astrologer who used this "astrolabe" to forecast the events of his own immediate future. And these incantations, religious and magical rites, prayers, hymns, litanies—do they not make it clear that the Assyrian was indeed our elder brother? Does this lifted veil then show us a vista of three millennia, or only of as many generations? At least it serves to bring home to us—and I doubt if any other exhibit could do it as forcibly—how slow, how snail-like is the rate of human progress. Yet, after all, how vain this moralizing; for who does not know that the day when Nineveh saw its prime was only the yesterday of human civilization? If one doubted it before, he can doubt no longer, since he has wandered down the

rooms in which the relics from the library of Ashurbanipal are exhibited, glancing thus casually at the accommodating English labels.

Naturally, the stock of material bearing upon this topic has been constantly increased by new explorations, notably by those of Oppert at Nineveh, and of De Sarzec at Tello, by which the French Government has supplemented the early collections of the pioneer of the work, Botta; by various German exploring companies; and, more recently, by the American exploring expedition of the University of Pennsylvania, under Dr. John P. Peters, which secured such important results at Nippur. But the greatest repository of all still remains that which Layard and his assistant and successor in the work, Rassam, followed by George Smith, secured for the British Museum. The other collections afford important side-lights; but the main story of Assyrian life and history, as at present known to us, is told only by the books from the wonderful library of the palace of Ashurbanipal, at Nineveh; and these can be studied only in the British Museum, or in the publications which the workers of

*Description of the Plate.

Babylonian Inscriptions about B.C. 870.
British Museum, Babylonian Antiquities, No. 91,000-4.
Babylonian and Assyrian Room, Table Case C, 94.

The objects represented on the plate are described as follows in the British Museum "Guide".

"In the upper part of the tablet the Sun-god is seen seated within a shrine upon a throne, the sides of which are sculptured with figures of mythical beings in relief, in his right hand he holds a disk and bar, which may be symbolic of the sun's orbit, or eternity. Above his head are the three symbols of the Moon and the Sun and the planet Venus. The roof of the shrine is supported by a column in the form of a palm trunk. Before the shrine, upon an altar or table, stands the disk of the sun, which is held in position by means of ropes tightly drawn in the hands of two divine beings who form part of the celestial canopy. Approaching the disk are three human figures; the first of these is the high priest of the Sun-god, who is leading by the hand the king to do worship to the symbol of the solar deity, and the last figure is either an attendant priest or a royal minister. The shrine of the god stands upon the Celestial Ocean, and the four small disks upon which it rests seem to indicate the four cardinal points.

"The text describes the restoration of the temple of the Sun-god by two kings called Simmas-shikhu (about B.C. 1050) and E-Ubarshakin-shun (about B.C. 1020). It then goes on to say that Nabu-pal-iddina, king of Babylon, found and restored the ancient image of the Sun-god

and the sculptures of the temple, which had been overthrown by the enemies of the country. The shrine of the god had been stripped of its beautiful ornaments and its ancient endowments had been appropriated for profane uses. But when Nabu-pal-iddina became king he determined to take vengeance upon the enemy who had carried out such sacrilegious work, to refund and re-endow the shrine of the gods and to establish regular festivals and offerings. He also beautified the ancient figure of the Sun-god with gold and lapis-lazuli.

"The text concludes with a list of the offerings which the king dedicated to the temple, and enumerated at length the various garments and apparel which the priests were to wear on holy days and festivals. This tablet was made by Nabu-pal-iddina in the ninth century before Christ, but he probably copied the sculptured scene at the top from a relief of a very much older period. Two protecting coverings of clay, which have received impressions of this scene, were found with the tablet; the broken covering was probably made by Nabu-pal-iddina, and the unbroken one by Nabopolassar. About two hundred and fifty years after the restoration of the temple by Nabu-pal-iddina, Nabopolassar, king of Babylon, from B.C. 625 to 604, the father of Nebuchadnezzar II, again restored the temple, and in the course of his work must have found this tablet. He provided the sculptured scene with a new clay covering (No. 91,002), and according to his inscription on the back of it (see the plaster cast, No. 91,003), he dedicated a number of offerings and garments to the shrine of the Sun-god at Sippar. It is probable that the baked clay box in which it was found (No. 91,004) dates from the reign of this king."

that institution have from time to time given to the world.

After glancing at these documents for the first time, none but a heedless person can fail to have brought home to him a more vivid picture of the life of antiquity, and a truer historical perspective than he can previously have possessed. For more than two thousand years Greek culture has dominated the world, and it has been the custom to speak of the Greek as if he were the veritable inventor of art and of culture; but these documents have led to a truer view. Here one looks back, as it were, over the heads of the Greeks, and catches glimpses of a people that possessed a high civilization when the Greeks were still an upstart nation only working their way out of barbarism.

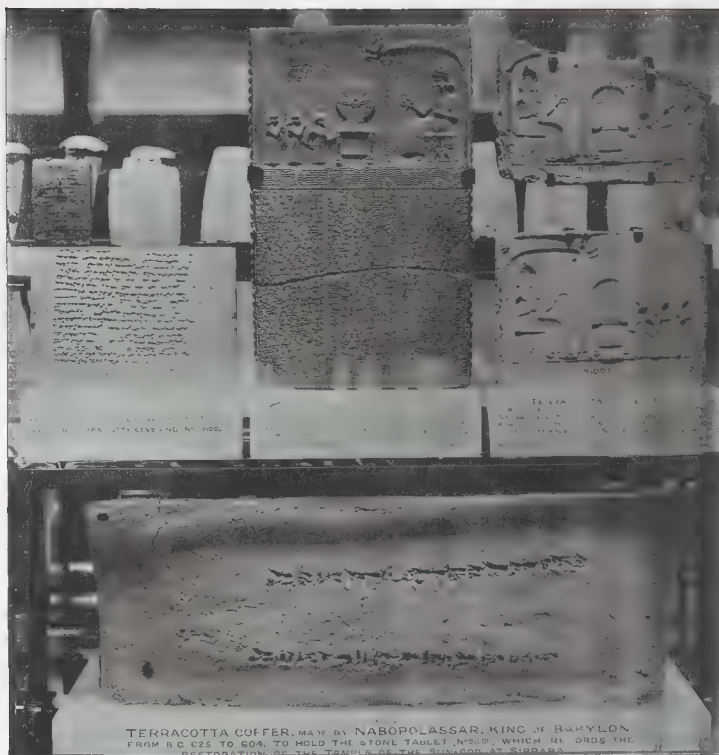
Now it appears to be nothing less than a law of nature that every nation should look with contempt upon every other nation which it regards as contemporary. With a highly artistic people, whose chief pride is their artistic taste, this feeling reaches its climax. The Greek attitude in this regard is proverbial. But it is just as fixed a law of nature that every nation should look with reverence upon some elder civilization. The Romans adopted the Greek word "barbarian," and applied it to all other nations—except the Greeks. The Greeks did not return the compliment. For them the Romans were *parvenus*—*parvenus* to be looked on with hatred and contempt. I doubt not the Athenian child gave the deadliest possible insult to his play-fellow when he called him a Roman; just as the Parisian child of to-day reserves the appellation "*Anglais*" as the bitterest anathema of his vocabulary. But when the Greek turned his eyes in the other direction, and looked out upon Egyptian and Babylonian civilization, he was gazing into the past, and his contempt changed to reverence, precisely as with the Frenchman of to-day, who looks back with reverence upon the civilization of ancient Greece and Rome, while utterly contemning all phases of the nineteenth century civilization save his own.

It was gladly admitted by the Greeks that these Oriental civilizations had flowered while Greek culture was yet in the bud. Solon, the law-giver, was reported to have travelled in Egypt, and to have been mildly

patronized by the Egyptian priests as the representative of an infant race. Herodotus, though ostensibly writing of the Persian war, devotes whole sections of his history to Egypt, and accepts, as did his countrymen, the Egyptian claims to immense antiquity without a scruple. Plato even resided for some years in Egypt, as Diodorus tells us, in the hope of gaining an insight into the mysteries of Oriental philosophy.

Regarding the Assyrio-Babylonians, apparently, hardly any story was too fanciful to gain a measure of credence with the classical world. Herodotus, to be sure, only credits the Assyrians with ruling for 520 years before the overthrow of Nineveh; and Diodorus, following Ctesias, raises the figure only to about 1,400 years. But these figures were probably based on a vague comprehension that Assyria proper had a relatively late period of flowering, as was, indeed, the fact; and the rumors regarding the age of Babylonian civilization as a whole may be best illustrated by recalling that Cicero thought it necessary to express his scepticism regarding a claim, seemingly prevalent in his time, that Babylonian monuments preserve astronomical observations dating back over a period of 270,000 years. Pliny, on the other hand, quoting "Epigenes, a writer of first rate authority," claims for the astronomical records only a period of 720 years, noting also that Berossus and Critodemus still further limit the period to 480 years. But the very range of numbers shows how utterly vague were the notions involved; and Pliny himself draws the inference of "the eternal use of letters" among the Babylonians, indicating that even the minimum period took the matter beyond the range of Western history.

But for that matter nothing could be more explicit than the testimony of Diodorus, who, writing some three centuries after what we now speak of as the "golden age" of Greece, plainly indicates that not Greece but Mesopotamia was looked to in his day as the classic land of culture. And we of to-day are enabled—the first of any generation in our era—to catch glimpses of the data on which that estimate was based, and to understand, by the witness of our own eyes, that the fabled glory of ancient Assyria was no myth, but a very tangible reality.



BABYLONIAN INSCRIPTIONS.

Upper central figure—Lidlet representing the worship of the Sun God.
 Lower figure—Terracotta Coffer for the Sun God, Lidlet.
 British Museum, London.

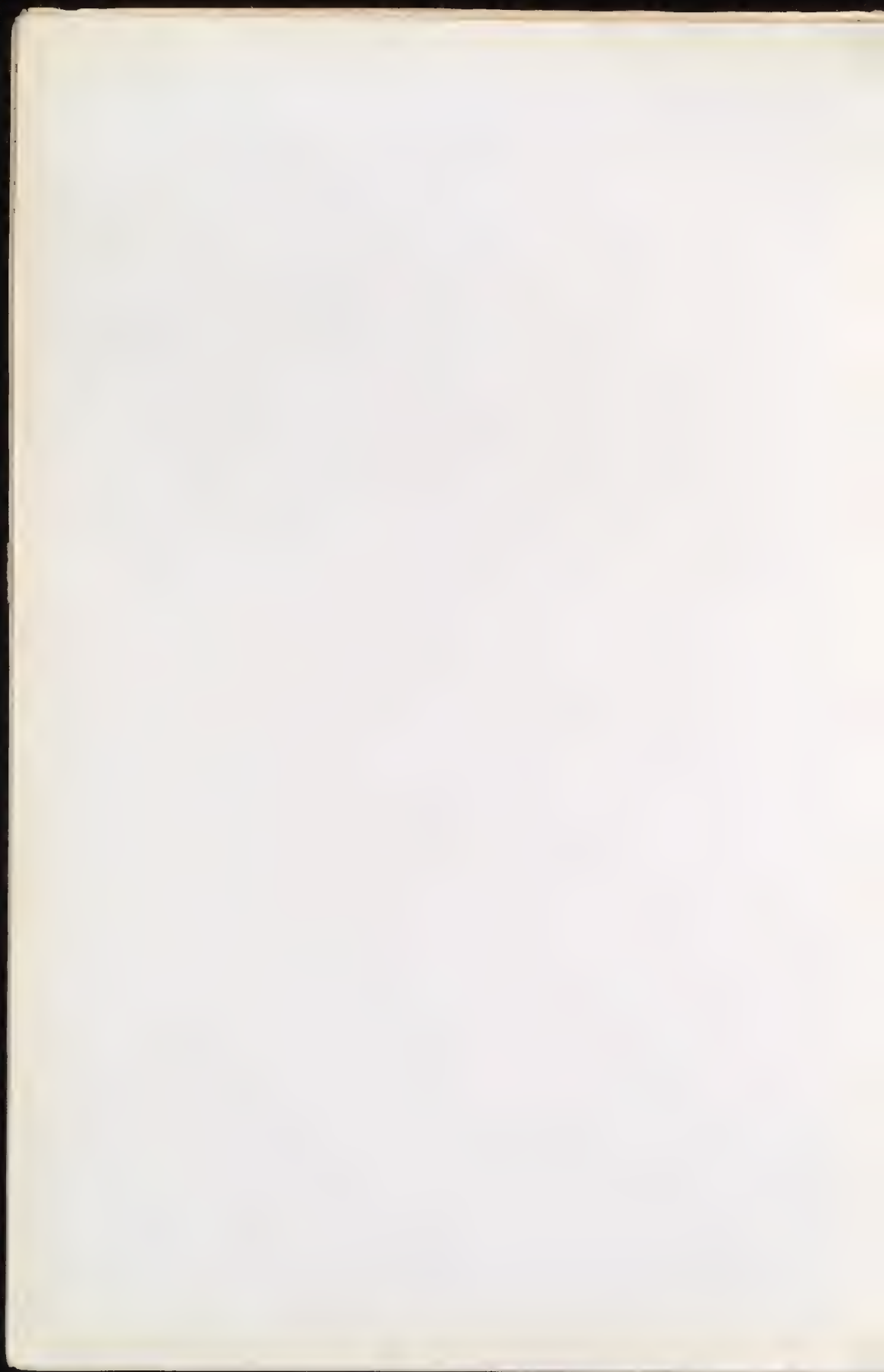


PLATE 18. BAKED CLAY CYLINDERS, WITH INSCRIPTIONS OF KINGS SENNACHERIB, ESARHADDON AND ASSHUR-BANI-PAL.*

WHAT could bring home the past to one more vividly, for example, than such records as these royal cylinders? In particular, the cylinder of Sennacherib appeals to one. Doubtless it was written under the eye of that conqueror himself; and his reign began in 705 B.C.

Sennacherib, it will be recalled, was the particular Assyrian that came down like a wolf on the fold, as recorded in Byron's stirring lines. The results of that onslaught, as every reader of the poem or of the Bible narrative on which it is founded will recall, were most disastrous.

As paraphrased by Byron, the Hebrew account tells of an appalling destruction of the hosts of the invader. Every schoolboy has declaimed the lines. It is not the foes of Sennacherib, but his own warriors who are referred to when we are told that:

"Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay wither'd and strown.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he pass'd;
And the eyes of the sleepers were dead, and chill,
And their hearts but once heav'd, and for ever grew still!

And the widows of Asshur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord!"

It is hardly necessary to state that no such record as this is to be found on the cylinder before us. The Oriental scribe, whether of Egypt, Assyria, or Persia, rarely made the mistake of putting details of unfortunate expeditions on record. Doubtless Sennacherib once invaded western Asia unsuccessfully, and quite likely a plague may have decimated his hosts, but that particular invasion is not likely to furnish a favorable theme for the court chronicler.

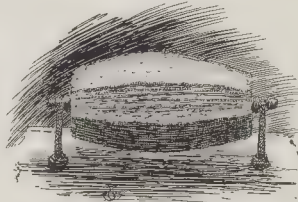
An invasion of Palestine is, indeed, recorded on the present cylinder, but it is an invasion with very different results. Listen to the official account of the conquest of Jerusalem furnished by this cylinder of Sennacherib, as translated by Dr. Budge. The scribe reports the king as speaking in the first person:

"I drew nigh to Ekron and I slew the governors and princes who had transgressed, and I hung upon poles round about the city their dead bodies; the people of the city who had done wickedly and had committed offences I counted as spoil, but those who had not done these things I pardoned. I brought their king, Padi, forth from Jerusalem and I established him upon the throne of dominion over them, and I laid tribute upon him.

"I then besieged Hezekiah of Judah who had not submitted to my yoke, and I captured forty-six of his strong cities and fortresses and innumerable small cities which were round about them, with the battering of rams and the assault of engines, and the attack of foot soldiers, and by mines and breaches (made in the walls). I brought out therefrom two hundred thousand and one hundred and fifty people, both small and great, male and female, and horses, and mules, and asses, and camels, and oxen, and innumerable sheep I counted as spoil. (Hezekiah) himself, like a caged bird, I shut up within Jerusalem his royal city. I threw up mounds against him, and I took vengeance upon any man who came forth from his city. His cities which I had captured I took from him and gave to Mitinti, king of Ashdod, and Padi, king of Ekron, and Silli-bel, king of Gaza, and I reduced his land. I added to their former yearly tribute, and increased the

gifts which they paid unto me. The fear of the majesty of my sovereignty overwhelmed Hezekiah, and the Urbi and his trusty warriors, whom he had brought into his royal city of Jerusalem to protect it, deserted. And he despatched after me his messenger to my royal city Nineveh to pay tribute and to make submission with thirty talents of gold, eight hundred talents of silver, precious stones, eye-paint . . . ivory couches and thrones, hides and tusks, precious woods, and divers objects, a heavy treasure, together with his daughters, and the women of his palace, and male and female musicians."

It must not be supposed, however, that either this record of a successful invasion or the Hebrew account of that other disastrous one is altogether false, however much the facts may have been exaggerated, or however poetical the guise in which they are presented. It is merely to be understood that the two records refer to different campaigns, the disastrous one having occurred subsequently to the victorious one told of on this cylinder. It is supposed by the modern interpreter that the destruction of Sennacherib's hosts actually occurred through the plague. The king himself, however, escaped to return to Nineveh and there to continue his rule for many years. He was finally killed by his own sons, as is recorded on a contemporary Babylonian document. What would not the Hebrew scholar give, could he find contemporary documents of these events



BAKED CLAY CYLINDER OF SARGON II, KING OF ASSYRIA, B.C. 721-705, INSCRIBED WITH A CHRONICLE OF HIS EXPEDITIONS.

from the Hebrew standpoint, instead of being obliged to depend on records handed down, perhaps, by tradition for many generations, or, at best, copied from one hand to another for centuries?

The value of contemporary documents as records of fact may, indeed, be over-estimated, for it is possible to pervert, exaggerate, or understate the facts even in the day of their transpiring; but in any event the contemporary document has obvious advantage over documents of subsequent generations, which can be nothing more than copies variously distorted of earlier records. As for such mere matters of fact as the dates of ancient kings, and the particular details of campaigns and conquests, the historic importance of the contemporary record cannot be over-estimated; hence the enormous value of these tablets of Assyria and Babylon. But, questions of historical value aside, a peculiar charm attaches to whatever is old, and it is nothing less than fascinating to look at such a document as this cylinder, and feel that the very lines you scan were once read by Sennacherib himself before he met his untimely end "on the 20th day of the month Tebet" some two thousand, five hundred and eighty-two years ago.

The two other figures of the plate show cylinders of successive rulers of Assyria. The inscriptions record the deeds of the respective kings, in phraseology similar to that of the Sennacherib cylinder.

*Description of the Plate.

Cylinder of Sennacherib. (Siege of Jerusalem) about B.C. 691.

British Museum: Babylonian Antiquities, No. 91.032.

(Babylonian and Assyrian Room, Table Case H, 6.)

A six-sided cylinder of baked clay, part of a series of unique documents recording the history of Assyria from B.C. 705 to B.C. 625.

Cylinder of Esarhaddon. About 685 B.C.

British Museum: Babylonian Antiquities, No. 91.028.

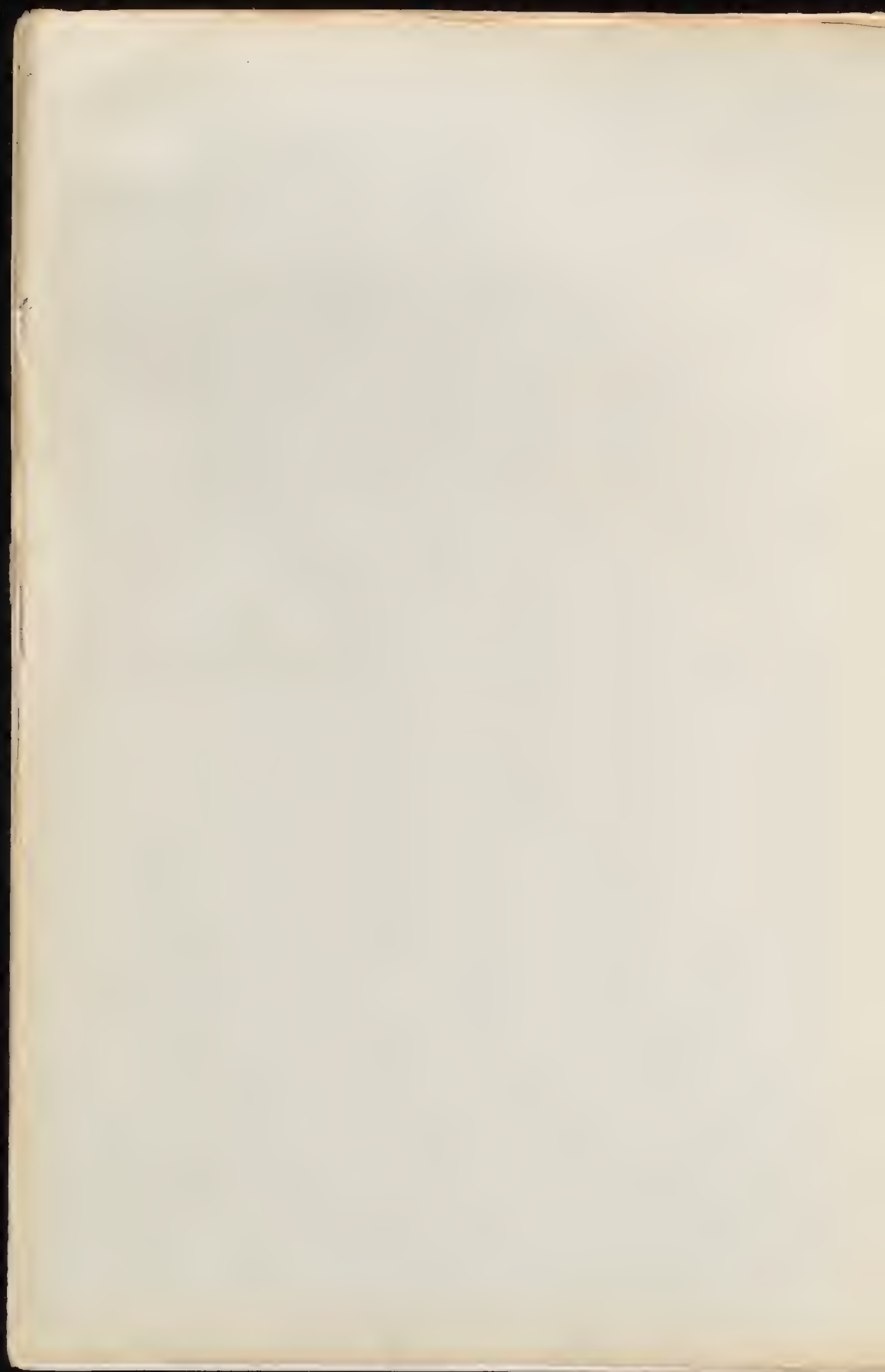
(Babylonian and Assyrian Room, Table Case H, 9.)

A six-sided cylinder of baked clay inscribed with a summary of the

conquests of Esarhaddon, king of Assyria about B.C. 681 to B.C. 666, and of his building operations at Nineveh. The text records the siege and capture of Sidon, and the Assyrian occupation of the country round about; the conquest of the mountainous lands to the northwest of Assyria; the restoration to Babylon of certain territories from the king of Bit-Dakkurn; the reception of the tribute of Arabia; the conquest of the land of Bazu; the submission of the tribes in the marshes of Southern Babylonia; and the conquest of Media. The inscription concludes with an account of the building of a new palace by Esarhaddon at Nineveh.

Cylinder of Asshur-bani-pal. About B.C. 650.

A ten-sided cylinder of Asshurbanipal, king of Assyria about B.C. 668-665, found among the ruins of the king's palace at Nineveh.





BAKED CLAY CYLINDERS

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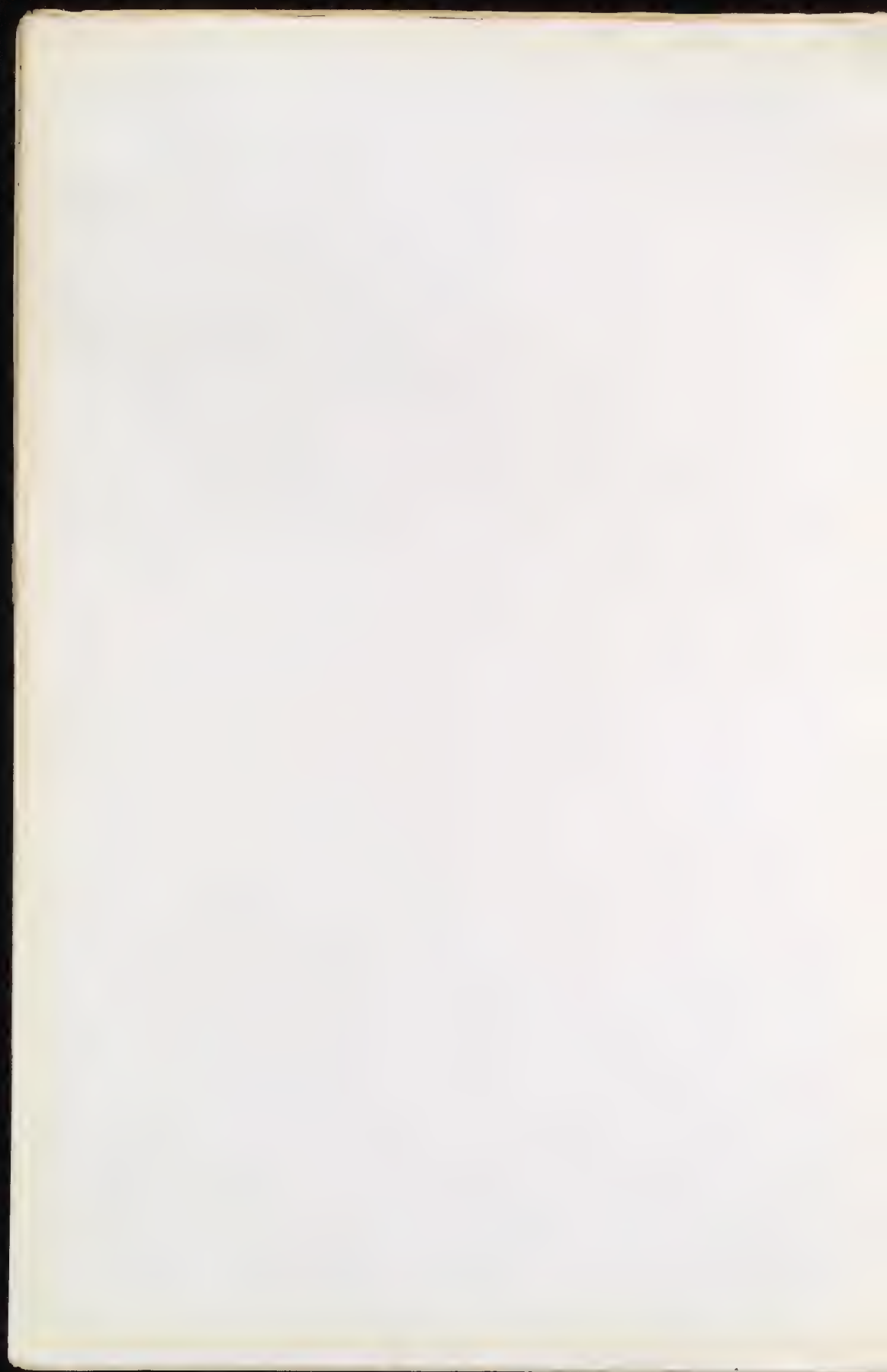
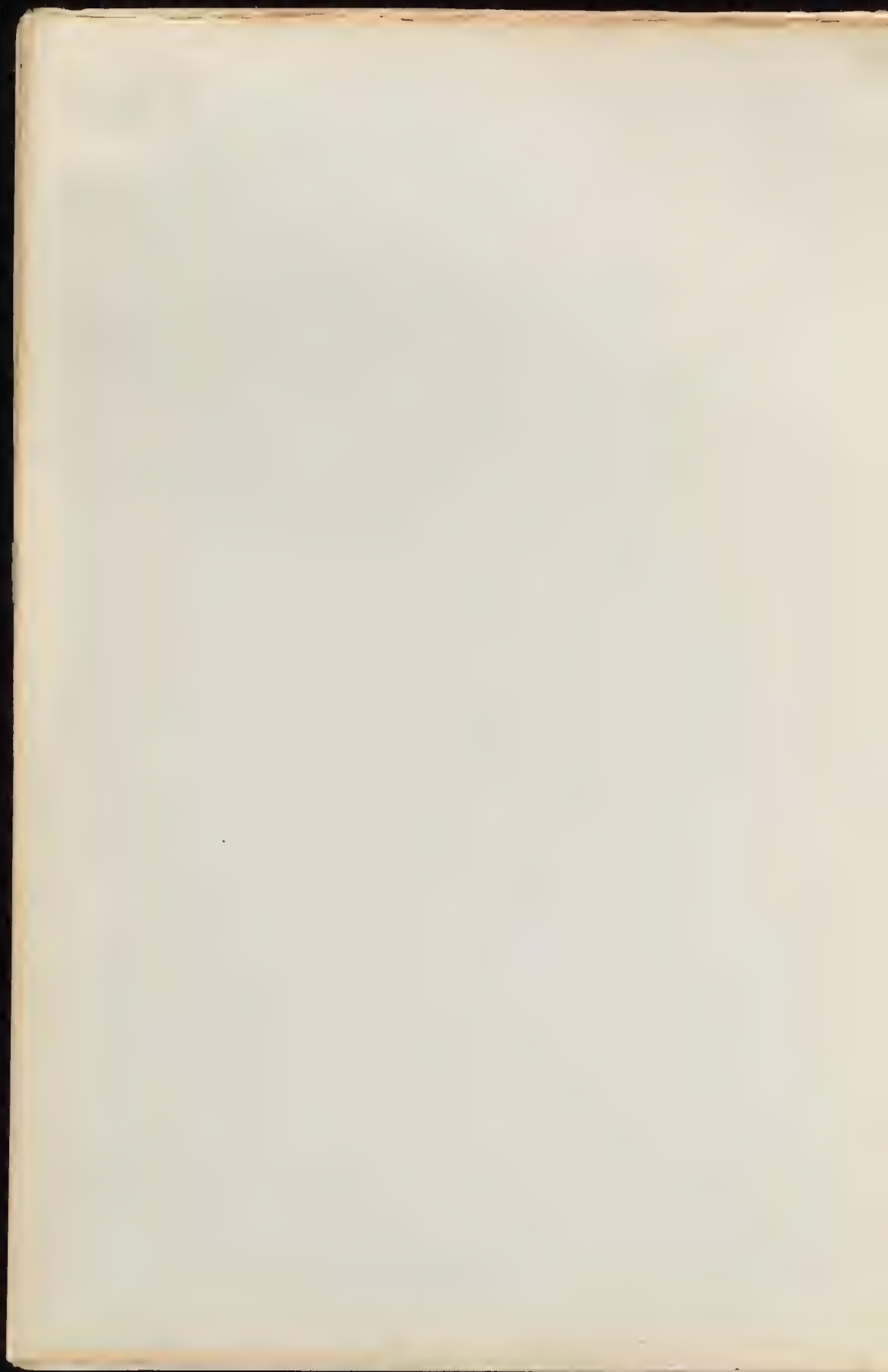
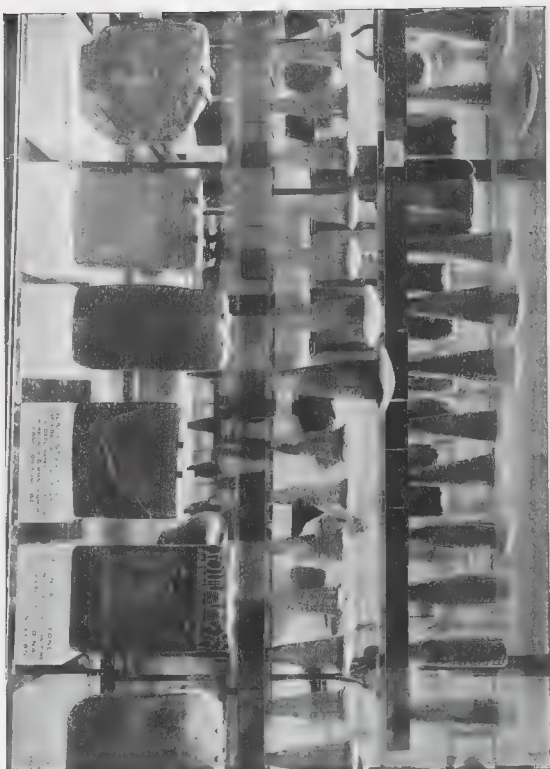


PLATE 19. BABYLONIAN INSCRIPTIONS.

THIS plate shows some cuneiform inscriptions of a slightly different type from any of the others hitherto presented. It will be observed that the cones have a very characteristic and almost uniform shape. Such cones are found in great numbers in the ruins of old Babylon, and they were evidently made in enormous quantities. They were often driven into the walls of temples as votive or commemorative offerings. Their precise significance was not clearly understood until quite recently.

The boundary stones are inscribed with the texts of deeds, and they appear to have played an altogether practical part in the life of the Babylonian. Some of them in addition to the inscriptions show curious figures in bas relief.





BABYLONIAN INSCRIPTIONS.

Upper figures. Cones having a Rhinoceros significance.
Lower figures. Business tablets and other clay tablets.
British Museum, London.



ADDENDA AND ERRATA.

CHAPTER IV.

Plate 15. Text, 2nd page, col. 2, l.4, for King of Babylonia read King of Agade (Accad).

Plate 18. Text (small type), col. 1, l.7, for about 685 B.C. read about B.C. 681 to 668.

Plate 19. The objects shown on the plate are in the Babylonian and Assyrian Room, British Museum, Table Case C., and are described in the "Guide," pp. 124-134. The dates of the chief exhibits are discernible from the labels in the photograph.

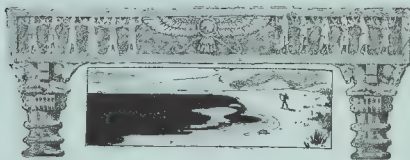


CHAPTER V.

Plate 20. Persian and Babylonian Inscriptions.

Plate 21. Persian Inscriptions of Artaxerxes III.

Plate 22. Persian and Babylonian Cylinders.



CHAPTER V.

HOW THE ARROWHEAD WRITING WAS READ.

THESE plates illustrate the story of the decipherment of the Assyrian writing, which was accomplished about the middle of the nineteenth century.

Plate 20 shows portions of the Behistun inscription, through the aid of which the decipherment was accomplished.

Plate 21 is a beautiful inscription in ancient Persian. An inscription similar to this in character is found on the Behistun monument, and it was with the aid of this that the phonetic values of the Assyrian characters were determined.

Plate 22 gives some further illustrations of Persian and Babylonian cylinders inscribed with the records of kings.

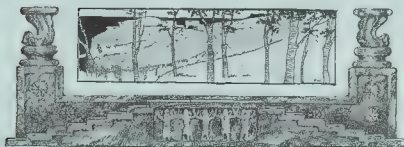


PLATE 20. PERSIAN AND BABYLONIAN INSCRIPTIONS.

British Museum. Babylonian Antiquities, Nos. 22,471 to 22,474.

BUT all along we have followed the story of these strange books, taking for granted their meaning as interpreted on the labels, and ignoring for the moment the great marvel about them, which is not that we have the material documents themselves, but that we have a knowledge of their actual contents. The flights of arrow-heads on wall, on slab, or tiny brick have surely a meaning; but how has any one guessed that meaning? These must be words—but *what* words? The hieroglyphics of the Egyptians were mysterious in all conscience; yet, after all, their symbols have a certain suggestiveness, whereas there is nothing that seems to promise a mental leverage in the unbroken succession of these cuneiform dashes. Yet the Assyrian scholar of to-day can interpret these strange records almost as readily and as surely as the classical scholar interprets a Greek manuscript. And this evidences one of the greatest triumphs of nineteenth century scholarship; for, since almost two thousand years, no man has lived, previous to our century, to whom these strange inscriptions would not have been as meaningless as they are to the most casual stroller who looks on them with vague wonderment here in the museum to-day. For the Assyrian language, like the Egyptian, was veritably a dead language; not, like Greek and Latin, merely passed from practical every-day use to the closet of the scholar, but utterly and absolutely forgotten by all the world. Such being the case, it is nothing less than marvellous that it should have been restored.

It is but fair to add that this restoration probably never would have been effected with Assyrian or with Egyptian, had the language, in dying, left no cognate successor; for the powers of modern linguistry, though great, are not actually miraculous. But, fortunately, a language once developed is not blotted out *in toto*; it merely outlives its usefulness and is gradually supplanted, its successor retaining many traces of its origin. So, just as Latin, for example, has its living representatives in Italian and the other Romance tongues, the language of Assyria is represented by cognate Semitic languages. As it chanced, however, these have been of aid rather in the later stages of Assyrian study than at the very outset; for the first clew to the message of the cuneiform writing came through a slightly different channel.

Curiously enough, it was a tri-lingual inscription that gave the clew, as in the case of the Rosetta stone; though with a very striking difference withal. The tri-lingual inscription now in question, instead of being a small portable monument, covers the surface of a massive bluff at Behistun, in western Persia. Moreover, all three of its inscriptions are in cuneiform character, and all three are in languages that, at the beginning of the nineteenth century, were absolutely unknown. This inscription itself, as a striking monument of unknown import, had been seen by successive generations. Tradition ascribed it, as we learn from Ctesias, through Diodorus, to the fabled Assyrian queen, Semiramis. Tradition is quite at fault in this; but it is only recently that knowledge has availed to set it right. The inscription, as is now known, was really written about the year 515 B.C., at the

* For description of plate, see other side.

instance of Darius I., king of Persia, some of whose deeds it recounts in the three chief languages of his widely scattered subjects.

The man who, at the actual risk of life and limb, copied this wonderful inscription, and, through interpreting it, became the veritable "Father of Assyriology," was the English general, Sir Henry Rawlinson. His feat was another British triumph over the same rivals who had competed for the Rosetta stone; for some French explorers had been sent by their government, some years earlier, expressly to copy this inscription, and had reported that to reach the inscription was impossible. But British courage did not find it so, and in 1835 Rawlinson scaled the dangerous height and made a paper cast of about half the inscription. Diplomatic duties called him away from the task for some years, but in 1848 he returned to it, and completed the copy of all parts of the inscription that have escaped the ravages of time. And now the material was in hand for a new science, which General Rawlinson, assisted by a host of others, soon began to elaborate.

* Description of the Plate.

Casts of five portions of the inscriptions of Darius I. king of Persia, B.C. 521 to B.C. 485, cut above the heads of the prisoners sculptured on the face of the rock at Behistun. The details of the portions are:

No. 22,471. The Persian version of the inscription over the head of Phraates, who declared himself to be the king of the Magians.

No. 22,472. The Persian version of the inscription over the head of Aracus, who declared himself to be Nebuchadnezzar, the son of Nabonidus, and king of Babylon.

No. 22,473. The Persian version of the inscription over the head of Atrines, who declared himself to be king of the Susians.

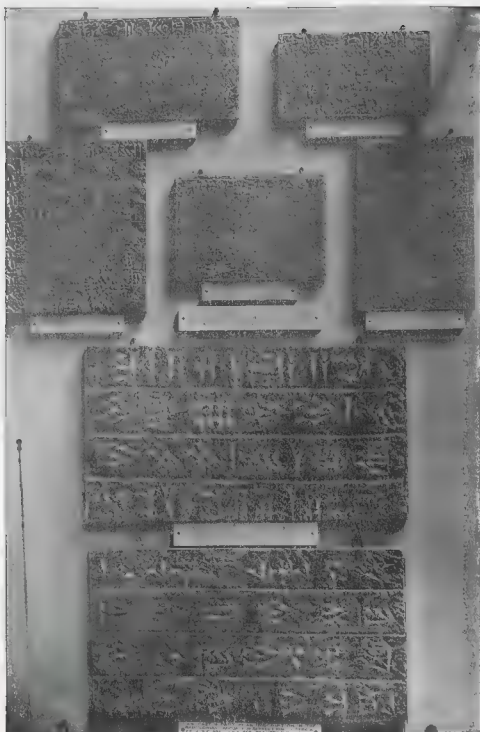
No. 22,474. The Scythic version of the inscription over the head of Vaudates, who declared himself to be Bardes, the son of Cyrus.

No. 22,475. The Scythic version of the inscription over the head of Aracus, who declared himself to be Nebuchadnezzar, the son of Nabonidus, the king of Babylon.

The inscriptions are briefly described as above by Dr. E. A. T. Wallis Budge in the Museum "Guide," 1900, pages 97-98, and a photograph of the sculpture of the prisoners, roped together by the neck and with their hands tied behind their backs, is also given.

In 1847 Sir Henry Rawlinson published a complete translation of the Persian text of the Behistun rock inscriptions, and subsequently the Babylonian and Scythic versions were deciphered conjointly by Rawlinson and Rev. E. Hincks, Edwin Morris, and Prof. J. Oppert, all of whom have written copiously on the subject.

The Babylonian version of the Behistun inscription is given in Rawlinson's "Cuneiform Inscriptions of Western Asia," London, 1861, Vol. III, plates 29 and 40.



PERSIAN AND BABYLONIAN INSCRIPTIONS.

Five upper figures. Casts of portions of the Behistun Inscription of Darius I., King of Persia from 521 to 485 B.C.

Central figure. The Names and Titles of Darius I., in the Babylonian language.

Lower figure. Inscription of Xerxes, King of Persia 485-465 B.C., in the Babylonian language.

British Museum, London.



PLATE 21. INSCRIPTION OF ARTAXERXES, B.C. 362-B.C. 339.

B.M. Babylonian Antiquities, No. 22,480. B.M. Wall Case 25, No. 217.

THE key to the value of the Behistun inscription lies in the fact that its third language is ancient Persian. It appears that the ancient Persians had adopted the cuneiform character from their western neighbors, the Assyrians, but in so doing had made one of those essential modifications and improvements which are scarcely possible to accomplish except in the transition from one race to another. Instead of building with the arrow-heads a multitude of syllabic characters, including many homophones, as had been, and continued to be, the custom of the Assyrians, the Persians selected a few of these characters, and ascribed to them phonetic values that were almost purely alphabetical. In a word, while retaining the wedge as the basal stroke of their script, they developed an alphabet; making that last wonderful analysis of phonetic sounds which even to this day has escaped the Chinese; which the Egyptians had only partially effected; and which the Phenicians were accredited by the Greeks with having introduced into the western world. In addition to this all-essential step, the Persians had introduced the minor, but highly convenient, custom of separating the words of a sentence from one another by a particular mark, differing in this regard not only from the Assyrians and the Egyptians, but from the early Greek scribes as well.

Thanks to these simplifications, the old Persian language had been practically restored about the beginning of the nineteenth century, through the efforts of the German, Grotenfend; and further advances in it were made just at this time by Renouf in France, and Lassen in Germany, as well as by Rawlinson himself, who largely solved the problem of the Persian alphabet independently. So the Persian portion of the Behistun inscription could at last be partially deciphered. This, in itself, however, would have been no very great aid toward the restoration of the languages of the other portions, had it not chanced fortunately that the inscription is sprinkled with proper names. Now, proper names, generally speaking, are not translated from one language to another, but transliterated as nearly as the genius of the language will permit. It was the fact that the Greek word, "Ptolemaios," was transliterated on the Rosetta stone, that gave the first clew to the sounds of the Egyptian characters. Had the upper part of the Rosetta stone been preserved, on which, originally, there were several other names, Young would not have halted where he did in his decipherment.

But fortune, which had been at once so kind, and so tantalizing, in the case of the Rosetta Stone, had dealt more gently with the Behistun inscription; for no fewer than ninety proper names were preserved in the Persian portion, and duplicated, in another char-

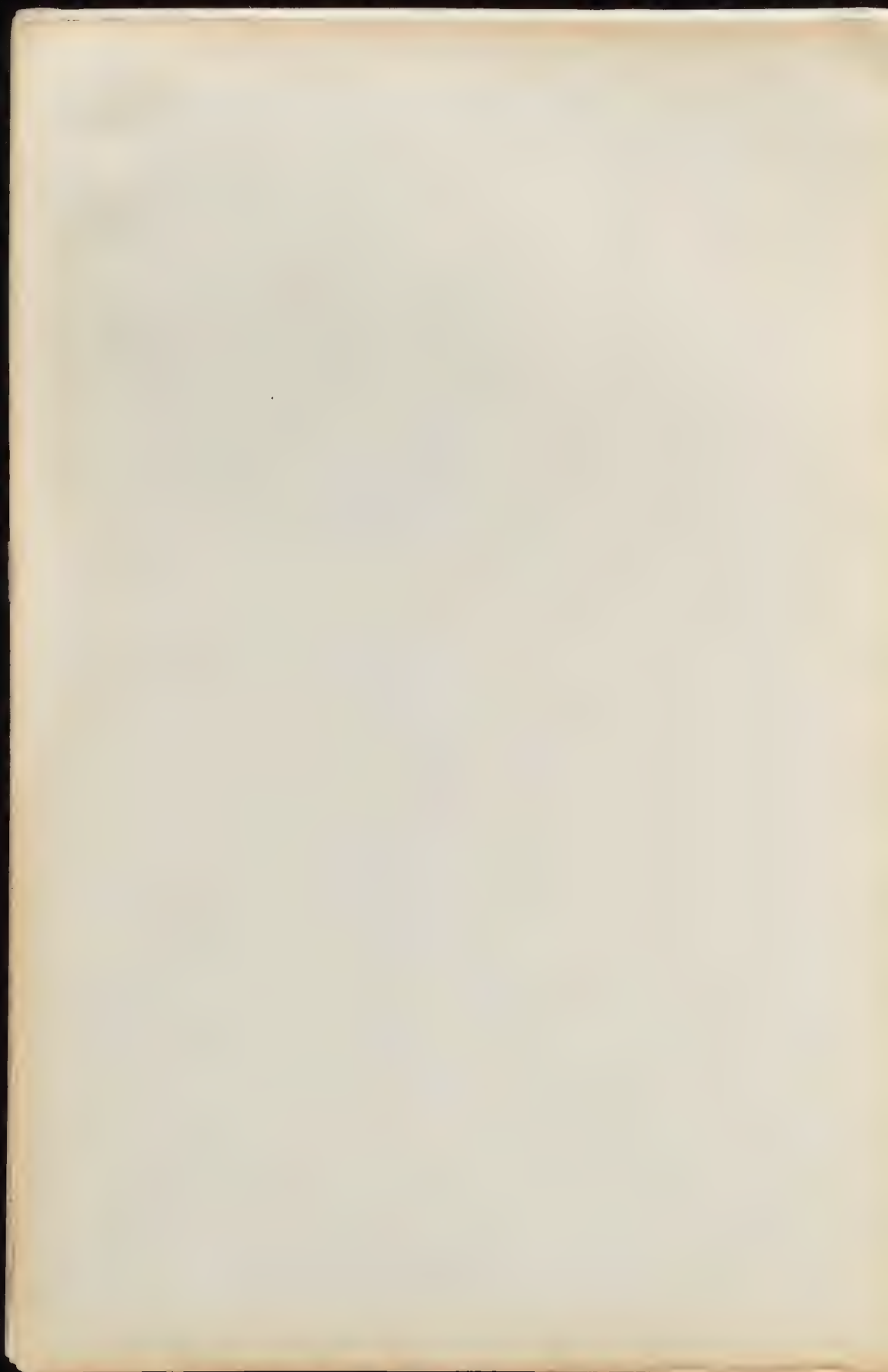
acter, in the Assyrian inscription. A study of these gave a clew to the sounds of the Assyrian characters. The decipherment of this character, however, even with this aid, proved enormously difficult, for it was soon evident that here it was no longer a question of a nearly perfect alphabet of a few characters, but of a syllabary of several hundred characters, including many homophones, or different forms for representing the same sound. But with the Persian translation for a guide on the one hand, and the Semitic languages, to which family the Assyrian belonged, on the other, the appalling task was gradually accomplished, the leading investigators being General Rawlinson, Professor Hinks, and Mr. Fox Talbot in England; Professor Jules Oppert in Paris; and Professor Julian Schrader in Germany; though a host of other scholars soon entered the field.

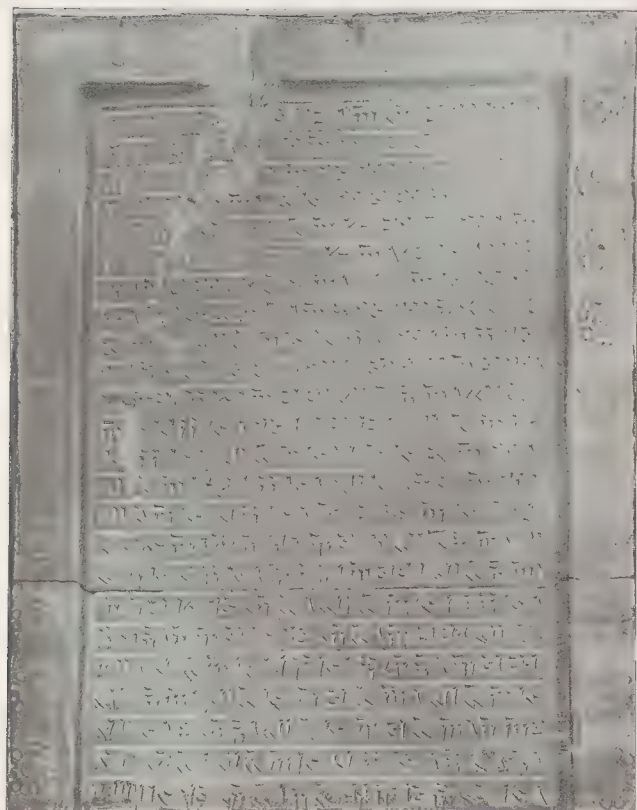
This great linguistic feat was accomplished about the middle of the century. But so great a feat was it, that many scholars of the highest standing, including Ernst Renan in France, and Sir G. Cornwall Lewis in England, declined at first to accept the results, contending that the Assyriologists had merely deceived themselves by creating an arbitrary language. The matter was put to the test in 1855, at the suggestion of Mr. Fox Talbot, when four scholars, one being Mr. Talbot himself, and the others, General Rawlinson, Professor Hinks, and Professor Oppert, laid before the Royal Asiatic Society their independent translations of an hitherto untranslated Assyrian text. A committee of the society, including England's greatest historian of the century, George Grote, broke the seals of the four translations, and reported that they found them unequivocally in accord as regards their main purport, and even surprisingly uniform as regards the phraseology of certain passages; in short, as closely similar as translations from the obscure texts of any difficult language ever are. This decision gave the work of Assyriologists an official status, so to say, and the reliability of their method has never since been in question.

Thus it has come about that these inscribed bricks from the palace of Ashur-bani-pal, which, when the first of them was discovered, were as meaningless as so many blank slabs, have been made to deliver up their message. And a marvellous message it is, as we have already seen.

*Description of the Plate.

Cast of an inscription in the Persian language recording the titles and genealogy of Artaxerxes III, king of Persia, and the completion of a palace at Persepolis. There are thirty-five lines of cuneiform writing, each two feet six inches long, and apparently one and one-half inches apart.





PERSIAN INSCRIPTION OF ARTAXERXES III.

Cast, British Museum, London

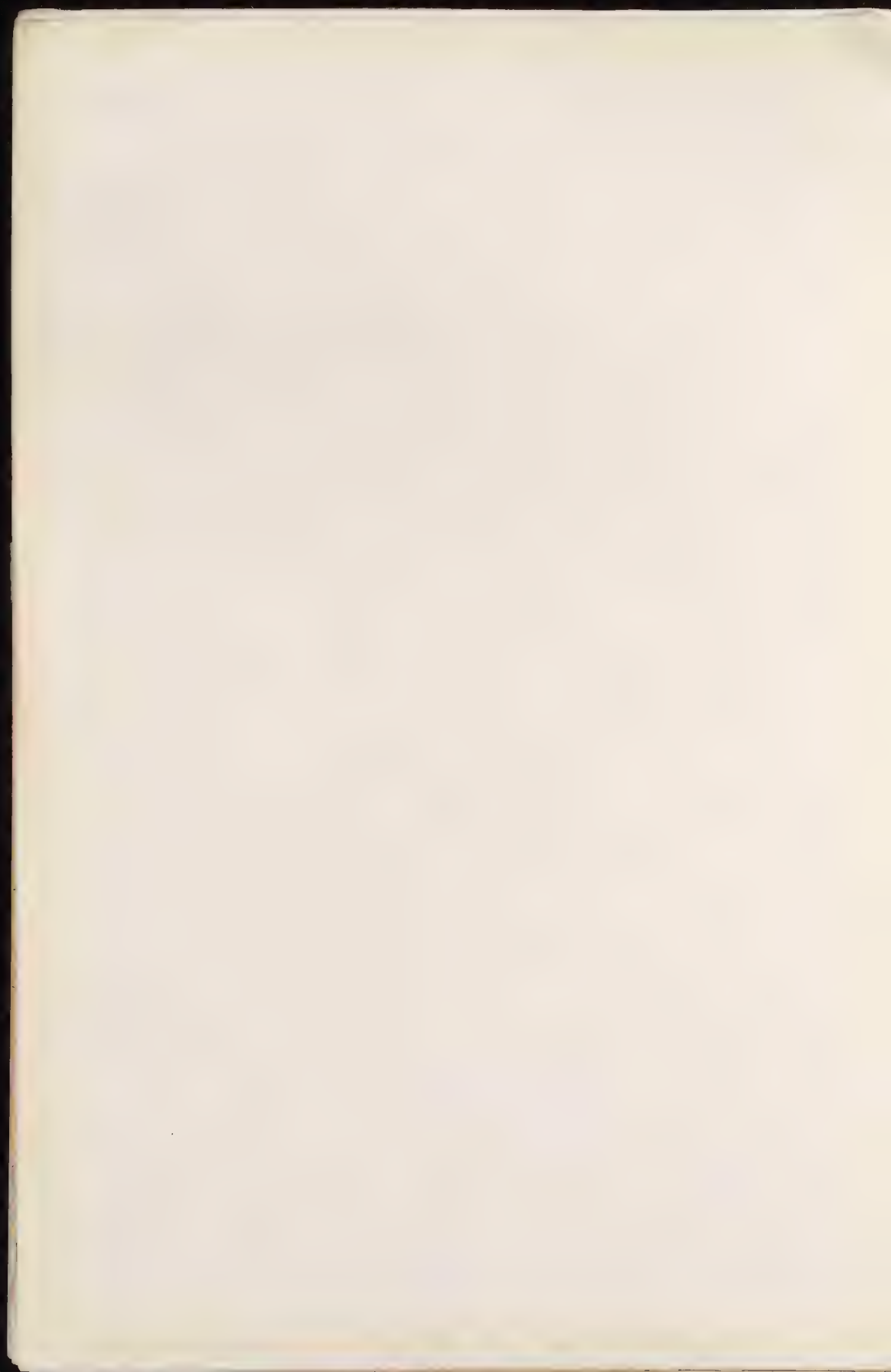


PLATE 22. PERSIAN AND BABYLONIAN CYLINDERS.*

Merely to have satisfied a vague curiosity as to the past traditions, however, would be but a small measure of the intellectual work which the Oriental antiquities have had a large share in accomplishing. Their message has been one of truly world-historic import. Thanks to these monuments from Egypt and Mesopotamia, the student of human civilization has to-day a sweep of view that hitherto has been utterly withheld from him. Until the crypts by the Nile and the earth-mounds by the Tigris and Euphrates gave up their secrets, absolutely nothing was known to scholarship of the main sweep of civilization more anciently than about the sixth century B.C. Beyond that all was myth, fable, unauthenticated tradition. And now the indubitable monuments of civilization carry us back over a period at least three times as great. Archbishop Usher's famed "Chronology," which so long dominated the ideas of men, is swept away, and we learn from evidence graven in stone and baked indelibly in bricks that in the year 4004 B.C., which our Bible margins still point out as the year of Creation, vast communities of people, in widely separated portions of the earth, had attained a high degree of civilization. In the year when the proverbial first man wandered naked in Eden, the actual man lived with thousands of his fellow-men in vast cities, where he built houses and temples, erected wonderful monuments, practised such arts as glass-making, sculpture, and painting, and recorded his thoughts in written words. And from that day to this stretches the thread of civilization, unbroken by any universal flood or other cataclysm.

Now, to be sure, we are told that Archbishop Usher and his kith and kin were but gullible and misguided enthusiasts, to have thought they detected chronological sequence where none such existed; but it was rank heresy to have propounded such a view until the new monuments gave us the rudiments of a true chronology. Other evidence had, indeed, proven the antiquity of the earth and of man himself, but the antiquity of civilization still depends upon these Oriental monuments alone for its demonstration. The chronology of ancient history has no other authenticated source; and chronology, as Professor Petrie has said, is

"the backbone of history." To be sure, the exact chronology of remote antiquity is not by any means as fixed and secure as might be desired. The antiquarian in dealing with the remoter epochs must count by centuries rather than by years. But the broad outlines of the question are placed beyond cavil. So long as the danger mark of the flood year stared the investigator in the face, every foot of earlier chronology was controversial ground, and each remoter century must battle for recognition. But now, thanks to the accumulation of evidence, all that is past, and the most ardent partisans of Hebrew records vie with one another in tracing back the evidences of civilization in Egypt and Mesopotamia by centuries and by millennia. It is thought by Professor Hilprecht, that the more recent excavations by the Americans at the site of Nippur have carried the evidence back to 6,000 or perhaps even 7,000 years B.C.; and no one's equanimity is disturbed by the suggestion, except, possibly, that of the Egyptologist, whose records as yet pause something like a thousand years earlier, and who feels a certain jealousy lest his Egyptian of seven thousand years ago should be proven an uninteresting parvenu.

But note how these new figures disturb the balance of history. If our forerunners of eight or nine thousand years ago were in a noon-day glare of civilization, where shall we look for the much-talked-of "dawnings of history"? By this new standard the Romans seem our contemporaries in latter-day civilization; the "golden age" of Greece is but of yesterday; the pyramid builders are only relatively remote. The men who built the temple of Bel, at Nippur, in the year, let us say, 5000 B.C., must have felt themselves at a pinnacle of civilization and culture. As Professor Mahaffy has suggested, the time of the pyramids may have been the veritable autumn of civilization. Where, then, must we look for its springtime? The answer to that question must come, if it come at all, from what we now speak of as pre-historic archaeology; the monuments from Memphis and Nippur and Nineveh covering a mere 10,000 years or so are records of later history.

* Description of the Plate.

Cylinder of Cyrus, about B.C. 535-529

British Museum. Babylonian Antiquities, No. 90,200.

(Babylonian-Assyrian Room. Table Case G, 67.)

Another account of the historical series described as follows in the British Museum "Guide":

Portion of a baked clay cylinder of Cyrus, king of Babylonia, about B.C. 535-529, inscribed in the Babylonian character with an account of his conquest of Babylonia, and of the chief events of his reign in that country. The following is a rendering of the most important part of the inscription, in which he says: "He (i.e. Marduk) brought out a righteous prince, a man after his own heart, whom he might take by the hand; and he called his name Cyrus, king of Anshan, and he proclaimed him ruler for sovereignty over the whole world. The herds of the land of Kuth he forced into subjection at his feet, and the men whom (the god) had delivered into his hands he justly and righteously cared for. And Marduk, the great Lord, the protector of his people, beheld his good deeds and his righteous heart with joy. He commanded him to go to Babylon, and he caused him to set out on the road to that city, and like a friend and ally he marched by his side; and his troops, with their weapons girt about them, marched with him in countless numbers, like the waters of a flood. Without battle and without fighting, Marduk made him enter into his city of Babylon; he spared Babylon tribulation, and Nabonidus, the king who feared him not, he delivered into his hand." The text goes on to state that the inhabitants paid homage to him, and the peoples round about brought him tribute. With a view of centralizing their worship, the former king Nabonidus had gathered together into Babylon the images of the gods from the local temples, but this act provoked Merodach to wrath, and the gods decreed his destruction. After the occupation of the city by the Persians, Cyrus conciliated the Babylonians by restoring the images to their original shrines.

Bibliographical Cylinder of Nabonidus, about B.C. 550

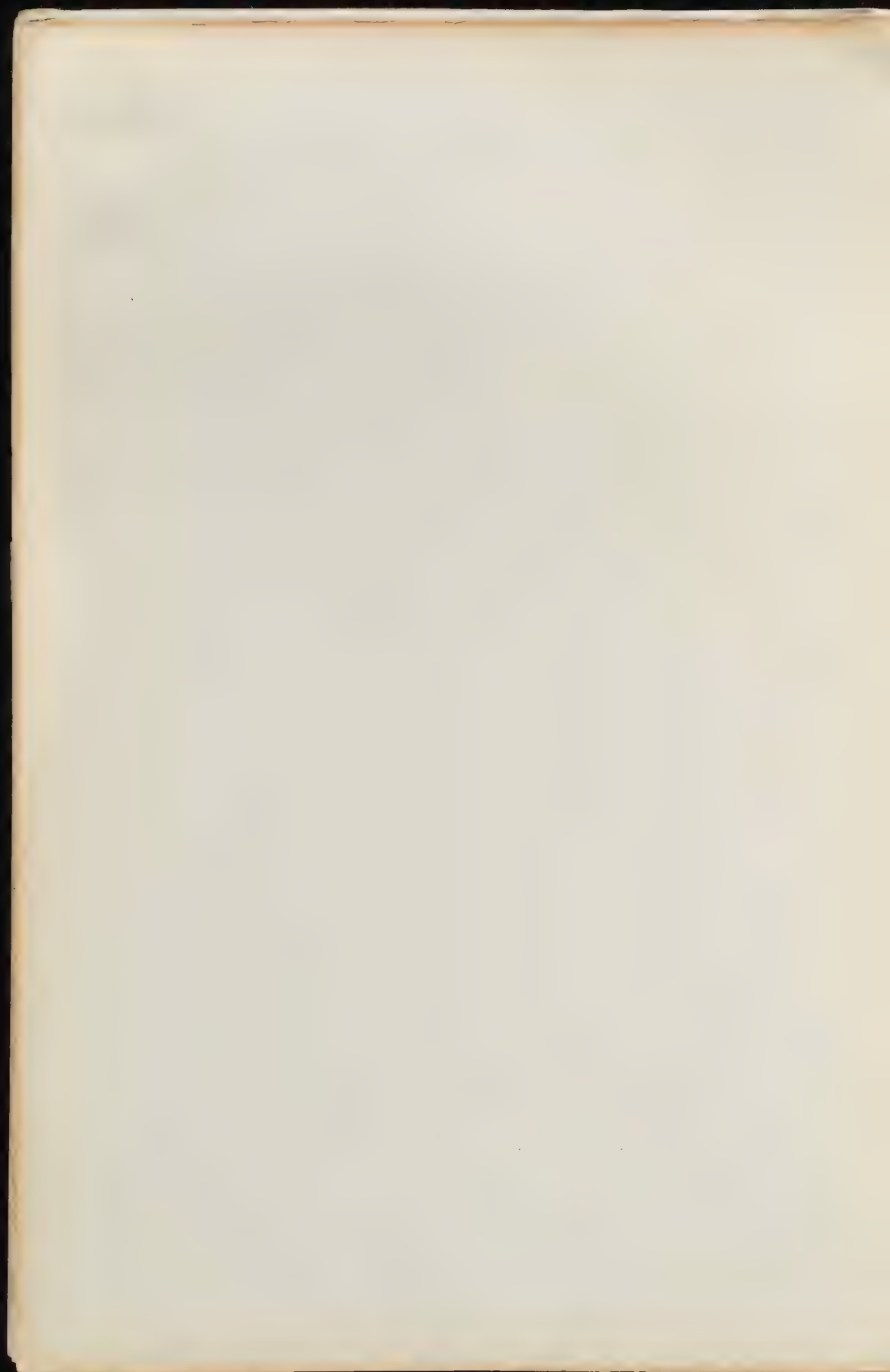
British Museum. Babylonian Antiquities, No. 91,109.

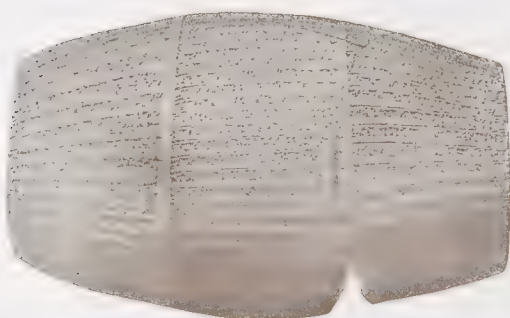
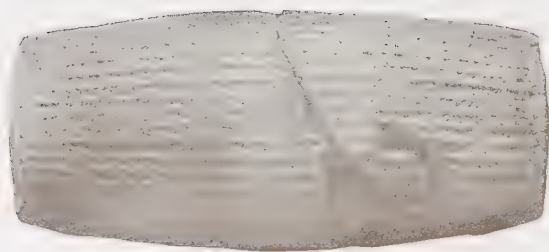
(Babylonian-Assyrian Room. Table Case G, 65.)

A baked clay cylinder of Nabonidus. One of the series of original

historical documents of the last Babylonian Empire (B.C. 675 to B.C. 562). Dr. Budge describes it thus in the British Museum "Guide":

Baked clay cylinder of Nabonidus, inscribed with an account of his building operations and of the chief events of his reign. In the text the king describes himself as "the great king, the mighty king, the king of the world, the king of Babylon, the king of the four quarters (of heaven and earth), the patron of E-sagil and E-anna," and he states that before his birth the gods Sin and Marduk had assigned to him a royal destiny. The text goes on to say that the god Sin in times past was wrath with his people, and that he brought the Scythians into the city of Haran, where they destroyed the temple called E-khul-khul. In the beginning of his reign Nabonidus had a dream in which "Marduk, the great lord, and Sin, the Light of Heaven and Earth, stood one on each side of me, and the god Marduk spake unto me, saying: 'O Nabonidus, thou king of Babylon, with the horses of thy chariot bring thou bricks, and build the shrine of E-khul-khul, and make thou Sin, the great Lord, to dwell in his habitation.' And I said unto Marduk, the Lord of the gods, 'The Scythian hath possession of the temple which thou commandest me to build, and his strength is mighty.' Then Marduk spake unto me saying: 'The Scythian of whom thou speakest, himself, and his land, and the kings who are his allies, have come to an end.' And in accordance with the words of the god, Cyrus, king of Anshan, attacked the hordes of the Scythians and captured their king Asyages, and carried him captive to his own land. As a thank-offering for his deliverance from the Scythians Nabonidus rebuilt the temple of Sin, the Moon-god. He also describes how he rebuilt the temple of the Sun-god at Sippar, which had been restored by Nebuchadnezzar II. forty-five years before, and in the course of the work he found an inscription of Naram-Sin, the son of Sargon I., the original founder of the temple, which for 3200 years had not been seen. From this statement the reign of Naram-Sin may be fixed at about B.C. 2350. Nabonidus also rebuilt the temple of the goddess Anunitum at Sippar, where he discovered the inscription of Shagashabiburash, who restored the temple 500 years before; the date of the reign of this king may thus be fixed at about B.C. 1350. The text concludes with a prayer to the goddess Anunitum.





PERSIAN AND BABYLONIAN CYLINDERS

With a list of the names of the cylinders and the names of the owners.

Up to the year 1850, the cylinders were in the possession of the following persons:—
 In 1850, the cylinders were in the possession of the following persons:—
 In 1850, the cylinders were in the possession of the following persons:—
 In 1850, the cylinders were in the possession of the following persons:—
 In 1850, the cylinders were in the possession of the following persons:—

In 1850, the cylinders were in the possession of the following persons:—



ADDENDA AND ERRATA.

CHAPTER V.

Plate 21. Text, col. 2, l.15, for Professor Julian Schrader read Professor Eberhard Schrader; l.21, for Ernst read Ernest and for Cornwall read Cornewall.

Plate 22. Text (small type), col. 1, l.31, for B.C. 1350 read B.C. 555-538.



CHAPTER VI.

Plate 23. Maya Hieroglyphics.

Plate 24. Japanese.

Plate 25. Bilingual Inscriptions in Phoenician and Cypriote.

Plate 26. Hieratic: the Prisse Papyrus.

CHAPTER ❖ VI.

SOME ❖ DERIVATIVE ❖ SCRIPTS.

THE later Assyrian writing is, as we have seen, the derivative of the Old Babylonian. The scripts treated in this chapter are the important direct derivatives of the other forms of independent writing treated in Chapter I.

The Mayan people inhabited Central America. They were, no doubt, related to the Mexicans. In the case of the Mayas, there was no important offspring, and the writing became obsolete some centuries ago. The Japanese is a syllabic writing based on the Chinese script, though the Japanese language is entirely different from the Chinese. The Cypriote syllabic signs found in the island of Cyprus long puzzled the paleographer until Professor Sayce surmised its probable origin in the Hittite. The Hieratic and Demotic writings were abbreviated forms of the Egyptian hieroglyphic, and were used exclusively in Egypt itself. The Hieratic was employed from the remotest antiquity, and the Demotic came into popular use during or slightly before the time of the Ptolemies. Both these forms of writing, as well as the parent hieroglyphic, became obsolete during the Roman period.



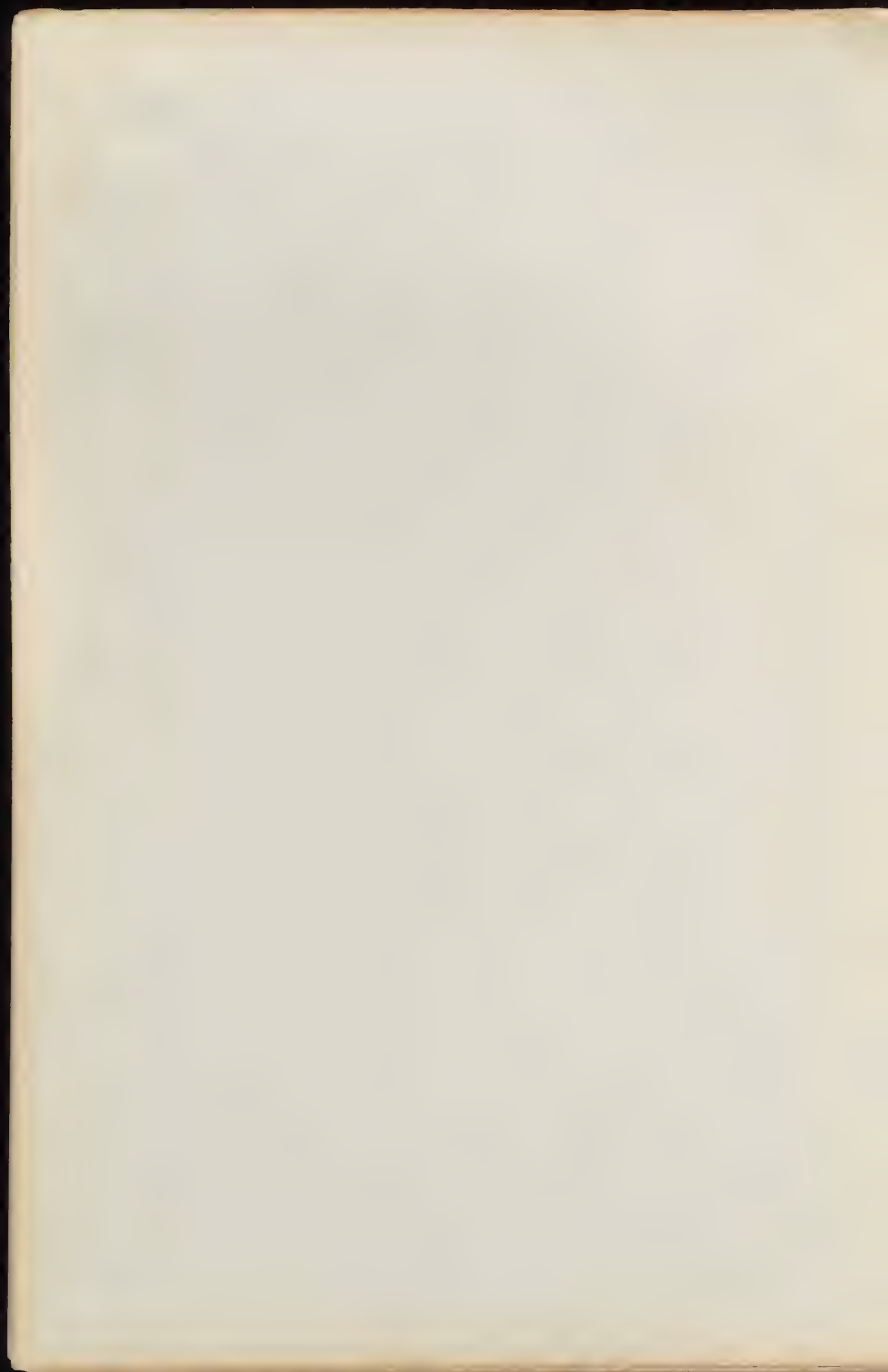
A LARGE JAPANESE ROSARY, WITH INSCRIPTIONS.

PLATE 23. MAYA HIEROGLYPHICS.

THE early explorers of the American continent came into contact only with barbarians, but when Mexico and Central America came to be explored, evidences were found of a far higher stage of culture. In Central America, in particular, peoples were found who had attained a stage of evolution to which the word "civilized" cannot be denied. They lived in cities, cultivated the soil, built temples of no mean proportions, and, above all, they had a knowledge of writing. For a long time nothing was known of the exact import of the very peculiar script, which was found more particularly among the race of Yucatan, known as the Mayas, but recent studies regard this writing as a development of the Aztec hieroglyphic writing of Mexico. Unfortunately, the early explorers, and in particular the early missionaries, who might readily have made themselves fully acquainted with the exact meaning of the Maya characters, failed to see the importance of so doing, and as the race was rapidly decimated under the encroachments of the Europeans, opportunities to fathom the great secret of their language in its written form rapidly decreased. It is believed, however, that the strange characters that make up this script are syllabic, and, at least in some cases, actually alphabetic in character and import. However what may be, the involved character of the hieroglyphics is the sufficient proof of the advanced stage of civilization to which the Mayas had attained. It has all along been a curious and as yet an unanswered question as to the origin of these peoples of Mexico and Central America, whose plane of culture differed so widely from that of the Indians further to the north. There is, however, nothing improbable in the supposition that they come of the same stock as the Indians themselves, but as to these also the question of exact origin remains unanswered. One of the few points on which the evolutionist and the theologian can frankly agree without concession from either is the belief that the human races all originated from a single stock. Whether this primal stock had its cradle in Central Asia, as was formerly believed, or in Central Africa not far from the sources of the Nile, as is contended by a modern school of anthropologists, may never be conclusively determined. It has been suggested, indeed, that the cradle of the human race should be searched for neither in Asia nor Africa, but in America. Be that as it may, however, the question remains equally open, whatever solution be suggested, as to just how and when the division occurred by which both Eastern and Western hemispheres were populated. The early solution based its claims upon the tradition of a lost Atlantis, which, as it was supposed, had once linked Western Europe to Eastern America. More recent theorists have been disposed to look rather for a bridge between Asia and America, and the present proximity of the two continents, far toward the north, lends color to their hypothesis. Moreover, the latest studies of the antiquities of Mexico and Central America have seemed to show a close similarity between such antiquities and the products of Indian and Chinese civilization, and in so far as this resemblance can be authenticated, it speaks obviously for the theory that man came into America from the west rather than the east, assuming for the moment that his original seat was in the Old World.

Further importance attaches to the claims of the resemblances between Asiatic and American antiquities in relation to the matter of writing, which is our present thesis. If the migration from the one country to the other actually occurred at so late a stage in the evolution of the people that various implements and ornaments had taken on a fixed form, it is quite reasonable to suppose that the rudiments of writing had also been developed prior to the migration. In that event the Mexican writing cannot be regarded as independent inventions, but only as offshoots of the Old World script. As to this, however, there is no proof at present, and the theorist is confronted here, as in so many other places, by two contradictory thoughts: On the one hand, nothing is more striking in the history of our race than the tendency to imitate and the extreme paucity of true inventive capacity which marks each and every generation. The process of evolution is slow; advances are made through minute changes, changes so slow as scarcely to be recognizable in a single generation. There are exceptions, it is true. There are times when a great invention seems to spring suddenly forth, almost revolutionizing contemporary civilization; but even in case of such inventions, it is usually possible to trace, for a long time preceding the final development, tentative efforts all leading in the same direction, but all just short of perfection. This view, so long as one considers it, tends to the conviction that in all probability there was but one invention of a system of writing, and that all the other seemingly independent ones were offshoots of this primal root. But the contradictory thought cannot be overlooked: the reflection, namely, that many minds are always tending in any given direction, and that in the case of almost all inventions whose history is known several claimants have appeared, each able to make out a more or less valid claim to originality. If this be true of modern inventions, there is no reason why it should not be equally true of ancient ones, and in this view the supposition of a single origin of writing seems weakened, and it appears perhaps equally probable that several or many independent tentatives toward the development of this greatest of arts were made in widely separated portions of the globe.

The question of origin aside, however, a far more important aspect of the subject is the question of results. We have seen that in the case of the Mayas, an elaborated system of writing had been developed before America was discovered by Europeans. It cannot be in doubt then that this system of writing would, in the natural course of events, have been transmitted, variously modified, from one people to another, until the races of the western hemisphere, that had obtained a sufficient stage of civilization to be able to use and develop writing at all, would have been in possession of script of which the Maya would have been the progenitor. This process, however, was irrevocably cut short by the invasion of the Europeans, with the result that all the potentialities of the Maya writing were throttled, the writing itself becoming obsolete with almost cataclysmic suddenness.





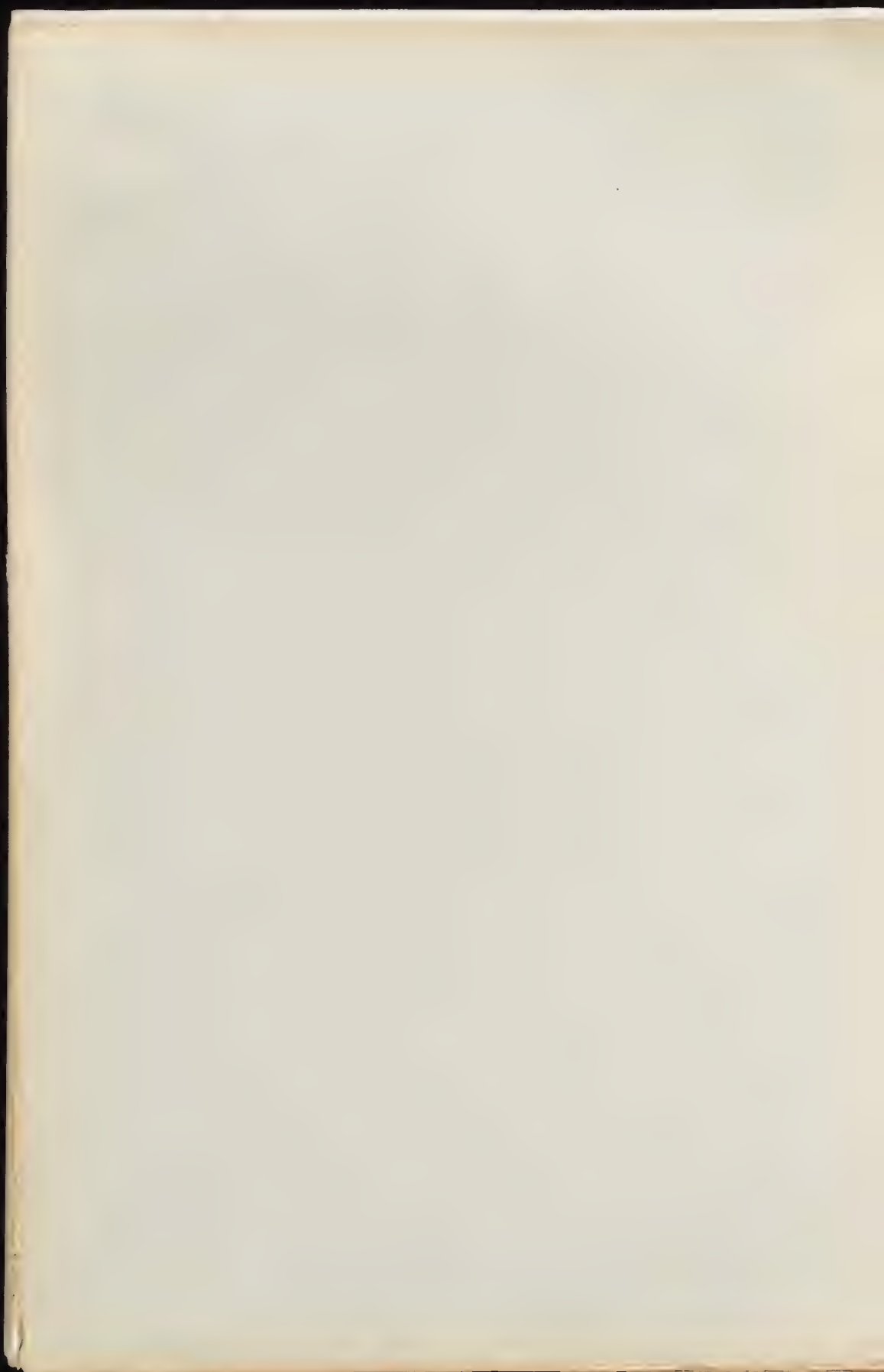
MAYA HIEROGLYPHS.
Probably earlier than 1500 A.D.



PLATE 24. JAPANESE.

IT has already been pointed out that the Japanese borrowed their system of writing from the Chinese. It would be, perhaps, more accurate to say that they borrowed the character, for, as regards the system as a whole, they introduced a modification that amounts to a great invention. As the Japanese is a polysyllabic language, it could not well utilize the characters of the monosyllabic Chinese, without giving these characters a syllabic significance, in contradistinction to the significance of complete words which they had in the original. It came about that the Japanese gradually discovered the possibility of expressing in writing all the words of their language by means of a limited number of these syllabic signs. Two systems are in vogue, according to one of which the syllabary consists of only about half a hundred signs; the other and more usual one utilizes for ordinary purposes about a thousand signs. These signs in themselves were borrowed directly from the Chinese, as has been said, and they give to the Japanese and Chinese writings the closest similarity of appearance. This patent similarity of appearance has led to a notion in the Western world, among persons unfamiliar with the oriental tongues, that the language of China and Japan are, if not absolutely identical, at least closely similar. But in point of fact so utterly different are they, that the Japanese find it more difficult to learn the Chinese language than to learn English, French, or any other European tongue.

During the past quarter of a century an extraordinary fermentation of thought has taken place in Japan, thanks to the invasion of Western civilization. To-day it is quite the usual thing for the educated Japanese to have an excellent knowledge of several European languages. Needless to say such knowledge could not be acquired without recognition of the importance of the Western alphabet. The result has been that a strong effort is being made in Japan to introduce a purely alphabetic form of writing. The obvious advantages in saving time and mental effort that would accrue should such a reform be effected hardly require comment, yet it will surprise no one that is familiar with the history of human progress to be told that this reform is most ardently combatted by the Conservative party in Japan, who claim that the old form should be held to, not merely because of its traditional importance, but also because of its actual intrinsic merits. It is alleged by these conservatives that it could never be possible to write Japanese alphabetically without ambiguity. There is a measure of reason in the claim, since the Japanese, like the Chinese and the Egyptian, suffers from the defect of having many single sounds with a varied significance; but doubtless these difficulties will be met, and quite likely they will be met at no distant day. If so, an opportunity will have offered to witness such a transformation in the system of writing of a civilized nation as has not been effected elsewhere within strictly historical times.



メ知ルヘシ此処ニテ午飯ヲ喫シ未牌ニ至リ官
吏各定格ノ行装ヲ整ヘ吏家ニ歸ラレケル嗚呼
今次ノ航海我國割判以來未曾有ノ一殊ニ正月
ヨリ九月ニ至リ僅カ十箇月ニテ地球ヲ一周セ
レドハ万国尚稀ナリト云 叔今廿八日予日録ノ
順次ヲ閲スルニ廿九日ニ當リ一日差アリ是地
球一周ノ間東方二日ニ向ビ駛ルヲ以テ自ら是
差アリ今又所以ヲ述ブ地球一周三百六十度一
度ヲ六十ミニート一轉トナシ而シ地球ハ晝夜
左方ニ一轉ス船舶亦左方ニ二日ニ向テ駛ル寸ハ

一 院二 院三 院四 院五 院六 院七 院八 院九 院十 院十一 院十二 院十三 院十四 院十五 院十六 院十七 院十八 院十九 院二十 院二十一 院二十二 院二十三 院二十四 院二十五 院二十六 院二十七 院二十八 院二十九 院三十 院三十一 院三十二 院三十三 院三十四 院三十五 院三十六 院三十七 院三十八 院三十九 院四十 院四十一 院四十二 院四十三 院四十四 院四十五 院四十六 院四十七 院四十八 院四十九 院五十 院五十一 院五十二 院五十三 院五十四 院五十五 院五十六 院五十七 院五十八 院五十九 院六十 院六十一 院六十二 院六十三 院六十四 院六十五 院六十六 院六十七 院六十八 院六十九 院七十 院七十一 院七十二 院七十三 院七十四 院七十五 院七十六 院七十七 院七十八 院七十九 院八十 院八十一 院八十二 院八十三 院八十四 院八十五 院八十六 院八十七 院八十八 院八十九 院九十 院九十一 院九十二 院九十三 院九十四 院九十五 院九十六 院九十七 院九十八 院九十九 院一百

JAPANESE.

Upper Figure—Diary of Embassy to the United States
British Museum. Oriental MS 2648, f 312.
Lower Figure—Description of a Miniature Garden
British Museum. Oriental MS 953



PLATE 25. BILINGUAL INSCRIPTION IN
PHOENICIAN AND CYPRIOTE.

THE antiquities of Cyprus have been brought to light chiefly through the efforts of Palma di Cesnola. Many of the fragments of these antiquities were early discovered to be inscribed with a peculiar character which long baffled the paleographers. The question of independent origin being set aside in accordance with the modern ideas of philology, it was long a subject of debate as to whence the inhabitants of Cyprus derived the characters of their seemingly syllabic script. Professor Deeke, the champion of the Assyrian origin of the Phœnician alphabet, claimed a like origin for the Cypriote. This claim, however, has been held practically to annul itself in the making, on account of the relative antiquity of the Cypriote civilization. It is of course possible that the Cypriote script might have been derived from the parent of the Assyrian, the old Chaldean or Babylonian, but the studies of Professor Sayce have seemed to show that a more probable origin is to be found in Hittite. The question can perhaps hardly be said to have reached an unequivocal solution, but the balance of evidence so strongly favors the Hittite that the Cypriote may be regarded, provisionally at least, as the direct offspring of that form of hieroglyphics. Like the writing of the Mayas, the Cypriote was destined to be blotted out without leaving a line of descendants. It has been suggested that had the invention of the Phœnician alphabet or its transmission into Greece been somewhat delayed, the Greeks must undoubtedly have adopted the script of Cyprus, in which case that script, and not the Phœnician, would have become the parent of all the modern European forms of writing. But, as it happened, the Phœnician found its way to Greece in time to shut out its rival, and the more perfect alphabet soon blotted out the less developed one. Cypriote writing, therefore, takes its place by the side of the writing of Yucatan, as an example of an important human effort that had no lasting results.





BILINGUAL INSCRIPTION IN PHENICIAN AND CYPRIOTE.

Found at Cyprus.

British Museum, London.

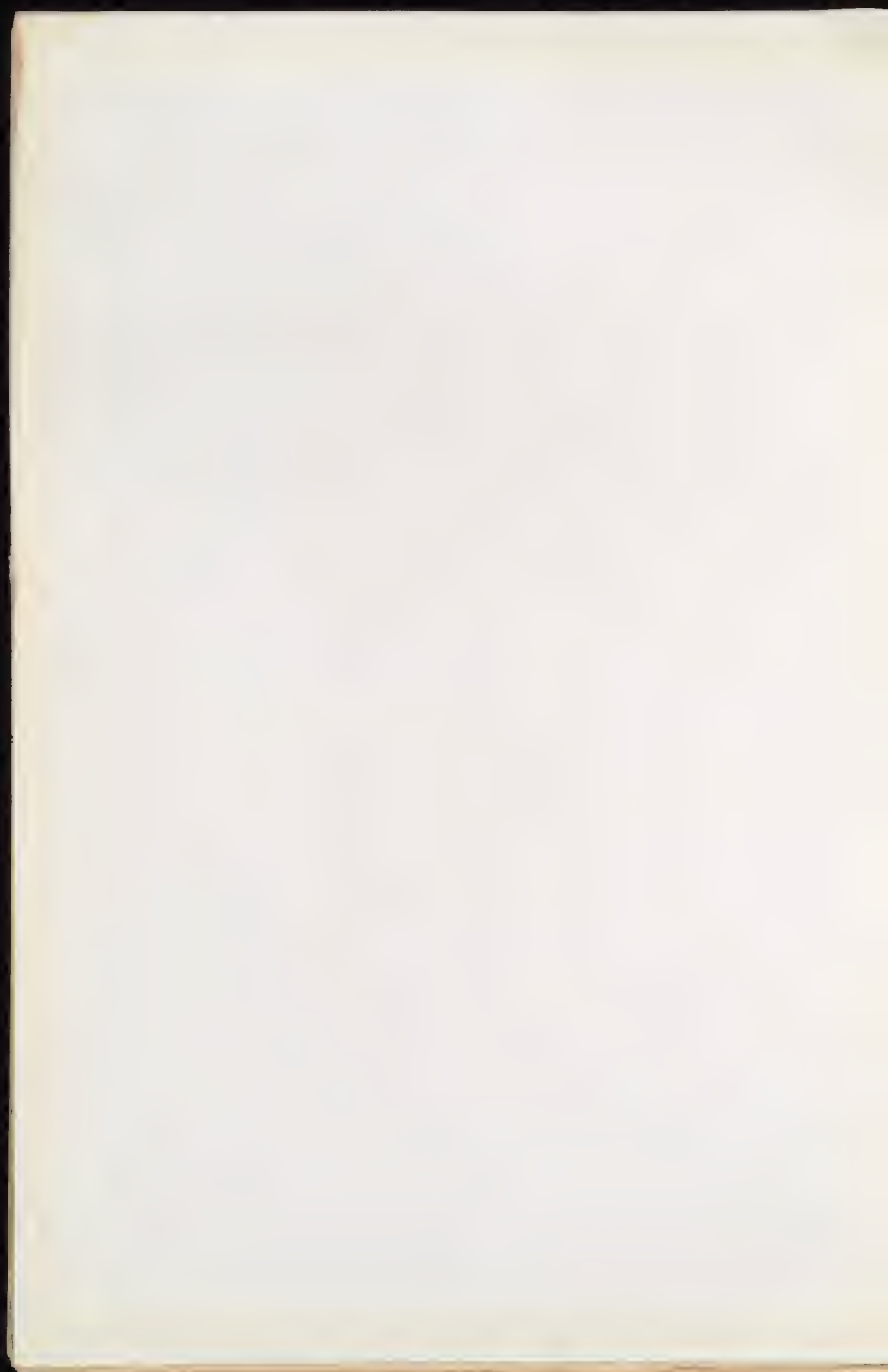
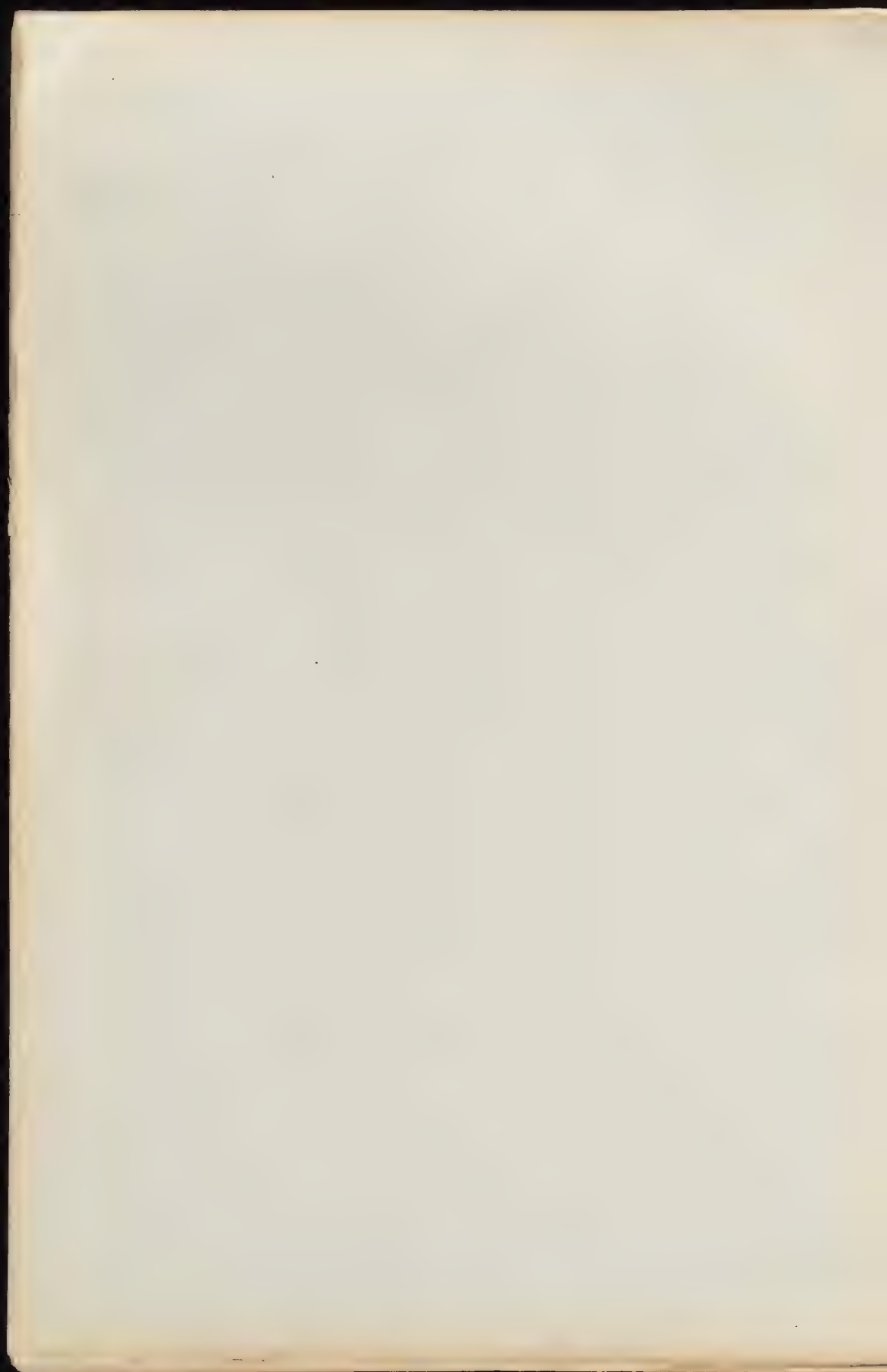


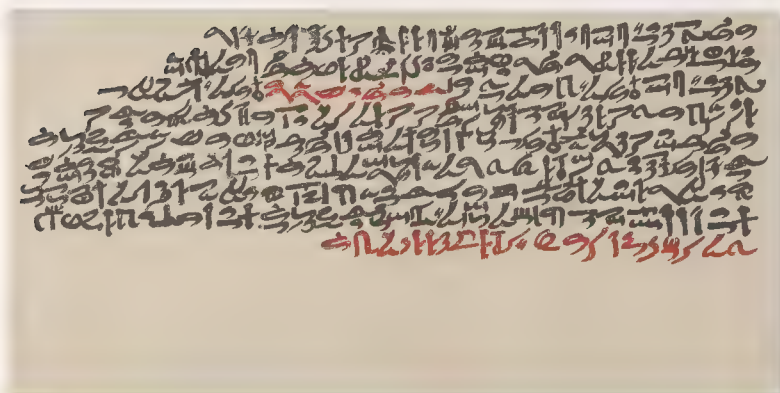
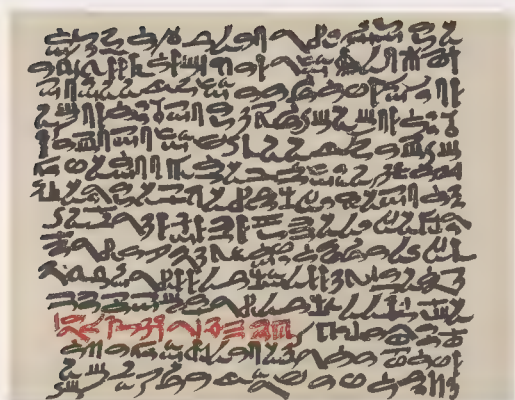
PLATE 26. HIERATIC WRITING: THE PRISSE PAPYRUS.

THE Egyptians did not content themselves with inventing and elaborating the most important system of hieroglyphics that perhaps has ever been evolved. Conservative as they were, they early saw the importance of developing a script which could be written more rapidly than was possible with the elaborate pictures of the hieroglyphics. We shall see all along the line of the evolution of the art of writing how the desire to save time and effort in transcribing words led to the incessant modification of whatever form of script had been developed; but the earliest example of this is shown in the Hieratic of the Egyptian priests. Just when this was developed is uncertain, but the earliest example of it now extant dates from a period not far removed from that of the builders of the pyramids, and even then the Hieratic gives evidence of being a fully developed script and no new thing. This particular oldest bit of Hieratic writing was found about fifty years ago in Upper Egypt by the French explorer Prisse d'Avennes, and has become familiar as the Prisse Papyrus. Aside from its paleographical importance, this manuscript has a peculiar interest because of the import of the text. It was written in what we have until recently been accustomed to think of as the childhood of the world, yet it records the regrets of an old man that times are not what they once were. The author is looking back to a golden age and contrasting therewith the degenerate contemporary days. This earliest known book, then, was the prototype of a whole host of books in similar vein with which mankind has been afflicted generation after generation since the art of writing was developed. To a certain type of mind the past is always glorious, the present well-nigh infamous. Of this class was the writer of the Prisse Papyrus.

Great paleographical interest attaches to this document from the fact that the script in which it is written is believed by many students of the subject to be the parent script from which the Phœnician alphabet was developed. The pros and cons of this question we shall have occasion to consider more at length in a moment. Here it suffices to note that the Hieratic writing is in the clearest sense an abbreviated form of hieroglyphic. It uses precisely the same system of phonetics, ideograms, and determinatives that we have already seen illustrated in the case of the hieroglyphics proper, but it substitutes abbreviated scrawls for the finished pictures of the parent writing. It retains, therefore, all the defects of the hieroglyphic writing proper, and adds to them a substitution of unintelligible characters for the helpful pictures. This writing was never current among the people at large in Egypt. It was reserved for the professional scribe who was usually a priest, and it was chiefly utilized in connection with religious observances. Thus employed, it continued current in Egypt for some thousands of years, and only disappeared with the absolute disappearance of the hieroglyphic writing itself.

The Demotic script was, as its name implies, the writing of the people; that is to say, it was the character employed in business documents and by such portions of the public in general as ever learned to write at all. It cannot, however, boast of any such antiquity as the Hieratic. Throughout all the earlier ages of Egyptian civilization it would appear that writing of any sort was very little employed for the purposes of general business or friendly communications. It was only after Egypt was invaded and conquered by the Persians that the business script known as the Demotic was developed. It is perfectly obvious that this script was based upon the Hieratic writing. It is, in short, a yet more cursive Hieratic, and presents, therefore, even greater difficulties to the would-be decipherer. We have already seen a good example of it on the Rosetta Stone.

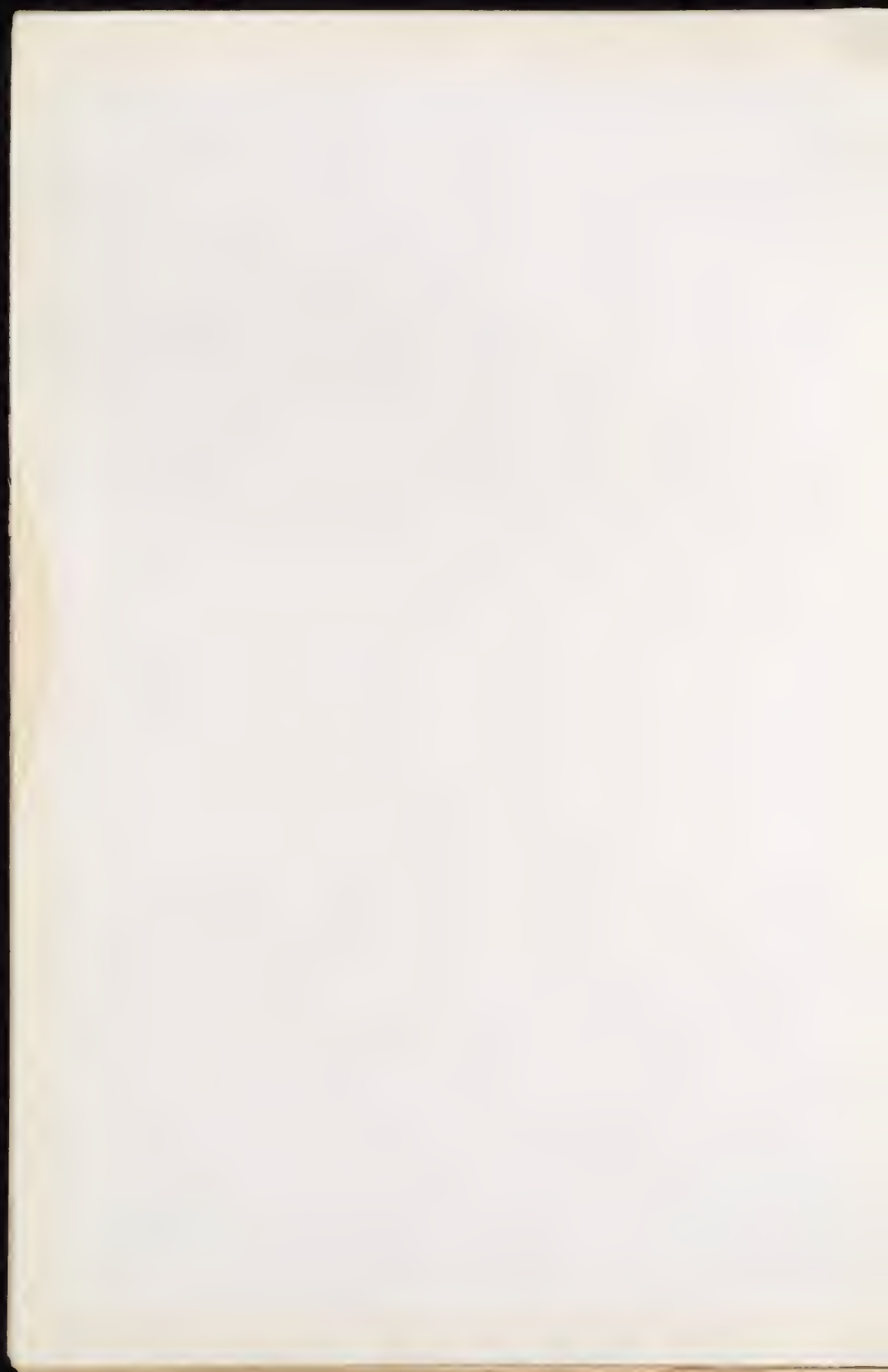




HIERATIC WRITING: THE PRISSE PAPYRUS

("The Oldest Book in the World.") (About B.C. 2500)

Bibliothèque Nationale, Paris.



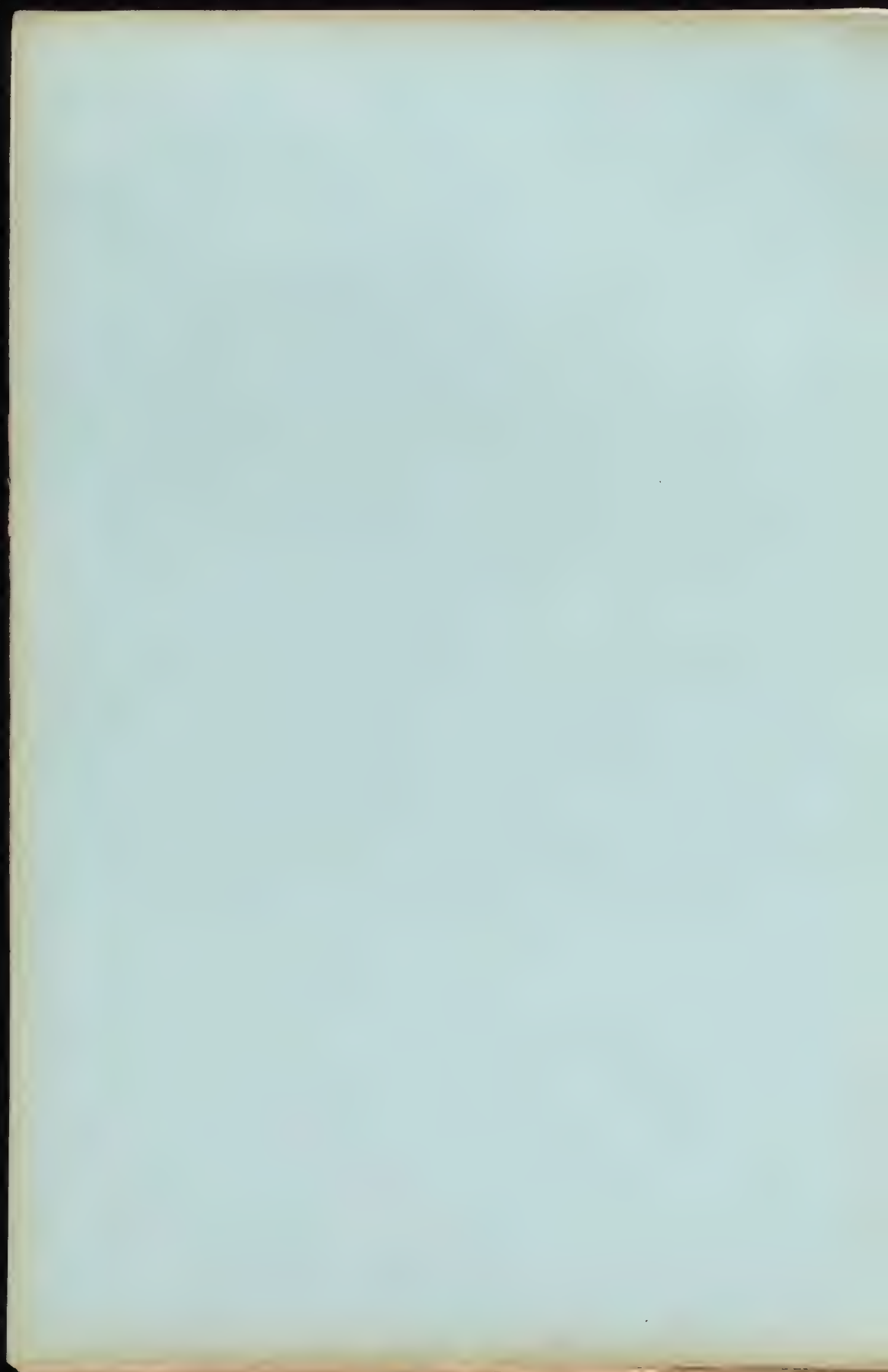
ADDENDA AND ERRATA.

CHAPTER VI.

Plate 23. This plate is reproduced from the drawing of John William Stephens, who sketched the original tablets at Palenque, Mexico, and described them in "Incidents of Travel in Central America, Chiapas and Yucatan," New York, 1845, 2 vols., Vol. II, pp. 345-351.

Plate 24. The title of the work illustrated in the upper figure is *Ni-mi Fune Mi nikki*, "A Diary of the Embassy of Ni-mi and Murakaki to the United States of America in 1860," in seven sections comprising 313 pages on Japanese paper. This journey was subsequent to the treaty of 1854 between Japan and the United States. Another manuscript account of the same journey is contained in the British Museum, Or. Ms. 2,158. The manuscript of the lower figure is part of a roll twenty feet long formerly belonging to Dr. Ph. F. de Siebold, who probably used it in connection with his "*Flora Japonica*," Leyden, 1835. The roll appears to have been written at the end of the 18th century.

Plate 25. An account of the attempted translation of the subject of this plate appears in the "Transactions of the Society of Biblical Archaeology," Vol. 6, p. 589.



CHAPTER VII.

Plate 27. Moabite Stone.

Plate 28. Inscription of Mesha, King of Moab, recording his victory over Israel.

Plate 29. Inscription from Sarcophagus of King of Sidon.

Plate 30. Phoenician Inscription from Cyprus.



CHAPTER VII.

THE GREAT DERIVATIVE - THE PHœNICIAN.

IT was commonly believed throughout classical times that the Greek alphabet had been derived from Phœnicia, and that the Phœnicians had in turn derived their alphabet from Egypt. It is only within the last fifty years that any competent testimony has been available as to the truth of this ancient tradition. About the middle of the nineteenth century, the studies of the Frenchman De Rougé led to the belief that the Phœnician alphabet was derived directly from the hieratic characters of the Egyptians. So cogent seemed De Rougé's reasoning that his contention was very generally accepted, not indeed immediately after the theory was put forward, but some twenty or thirty years later, when the subject had been brought to general attention. Within the last fifteen years, however, the alleged hieratic origin of the Phœnician has been called seriously in question by certain Assyriologists, and there are now two schools of opinion current among Orientalists, one maintaining the correctness of De Rougé's conclusion, and the other maintaining that the Phœnician alphabet really had its origin in the arrow-headed writing of the old Chaldeans. The weight of authority is, perhaps, larger on the side of the Egyptian origin, but it will require further studies to bring the question to a defi-

nite settlement. It is at least tolerably certain that the Phœnicians did not invent their alphabet, and that they secured it from one or other of these suggestive sources. The interest of the question depends very largely upon the fact that the Phœnician is the parent alphabet from which practically all existing alphabets sprang.

Plates 27 and 28 show the most famous of inscriptions in the primitive Semitic alphabet, and the oldest considerable alphabetical inscription known. The character is that of the primitive alphabet, which is commonly called the Phœnician. This inscription, however, comes not from Phœnicia itself, but from the land of Moab. It has a further interest because it is the same character in which the earliest Hebrew records were doubtless written, though none of these records of a like age have been preserved.

Plate 29 shows the inscription on which M. de Rougé's original studies were founded. Its date is several centuries later than the Moabite one, and the character in which it is written is usually spoken of as belonging to the second, or Sidonian, period. Its divergence from the character of the Moabite stone is not very great.

Plate 30 illustrates the slightly modified form of Phœnician developed in the colony of Carthage.



PLATE 27. THE MOABITE STONE.

THIS Moabite stone was discovered in the year 1868 by Mr. Klein, of the Church Missionary Society, at the site of Dibon, the ancient capital of the land of Moab. Unfortunately, the discoverer did not recognize the importance of this inscribed block of basalt until after his return to Jerusalem, and in the scramble to secure the treasure, which the French and German consulates made soon after, the Arabs themselves became aware of the value of the inscribed stone and broke it into fragments, parts of which were never recovered. A paper squeeze of the entire inscription had been taken, however, before the stone was broken, and with the aid of this the missing fragments have been artificially supplied, so that the monument as it now stands in the Louvre in Paris, consisting in part of the original fragments, fairly represents the inscription as a whole. A glance at the fac-simile shows which parts are original and which restored, no attempt having been made to imitate with the latter the weathered aspect of the original.

In chapters 32 and 34 of Deuteronomy occur the following familiar verses:

"And the Lord spake unto Moses that selfsame day, saying,
"Get thee up into this mountain Abarim, unto mount Nebo, which is in the land of Moab, that is over against Jericho; and behold the land of Canaan, which I give unto the children of Israel for a possession.

"And die in the mount whither thou goest up, and be gathered unto thy people; as Aaron thy brother died in Mount Hor, and was gathered unto his people.

"So Moses the servant of the Lord died there in the land of Moab, according to the word of the Lord.

"And he buried him in a valley in the land of Moab, over against Bethpeor: but no man knoweth of his sepulchre unto this day."

These passages have made the land of Moab for ever memorable and familiar to all readers of the Hebrew writings. Hence a peculiar interest would attach to any monument from that land. But in the case of the Moabite stone, this interest is greatly enhanced by the fact that part of its inscription describes events that are narrated also in the Hebrew writings. It appears that Moab was long subject to Israel and was greatly oppressed until at last, about the beginning of the ninth century B.C., King Mesha revolted.

The third chapter of the second book of Kings contains a record of this revolt of King Mesha as viewed from the standpoint of the Jews. The Moabite stone the sole Moabite monument that has been preserved to us—gives King Mesha's own account of the same event. Perhaps no better illustration of the peculiar merits and defects of Oriental history-writing could be given than a comparison of these two documents affords. The translation of the Moabite record is that of Dr. Ginsburg and is given by numbered lines.

DR. GINSBURG'S

TRANSLATION OF THE MOABITE INSCRIPTION.

1. I Mesha am son of Chemosh King of Moab, the Dibonite. My father reigned over Moab thirty years, and I reign.

2. I died after my father. And I erected this Stone to Chemosh at Korchah (a Stone of)

3. (sal)vation, for he saved me from all despoilers and let me see my desire upon all my enemies.

4. Now Omri, King of Israel, he oppressed Moab many days, for Chemosh was angry with his

5. [s]on. His son succeeded him, and he also said, I will oppress Moab in my days he said, (Let us go)

6. and I will see my desire on him and his house, and Israel said, I shall destroy it for ever. Now Omri took the land

7. Medeba and (the enemy) occupied it (in his days and in) the days of his son, forty years. And Chemosh (had mercy)

8. on it in my days; and I built Baal Meon, and made therein the ditch and I (built)

9. Kirjathaim. For the men of Gad dwelled in the land (Atar)oth from of old, and the King of Israel fortified

10. A(t)aroth, and I assaulted the wall and captured it, and killed all the w[ar]riors of

11. the wall, for the well-pleasing of Chemosh and Moab; and I removed from it all the spoil, and (of-

12. fered) it before Chemosh in Kirjath; and I placed therein the men of Siran and the me(n of)

13. Mochrath. And Chemosh said to me, Go take Nebo against Israel. (And I)

2ND KINGS

CHAPTER III.

4. And Mesha king of Moab was a sheep-master, and rendered unto the king of Israel an hundred thousand lambs, and an hundred thousand rams with the wool.

5. But it came to pass when Ahab was dead, that the king of Moab rebelled against the king of Israel.

6. And king Jehoram went out of Samaria the same time and numbered all Israel.

7. And he went and sent to Jehoshaphat the king of Judah, saying, The King of Moab hath rebelled against me: wilt thou go with me against Moab to battle? And he said, I will go up: I am as thou art, my people as thy people, and my horses as thy horses.

8. And he said, which way shall we go up? And he answered, The way through the wilderness of Edom.

9. So the king of Israel went, and the king of Judah, and the king of Edom: and they fetched a compass of seven days' journey: and there was no water for the host, and for the cattle that followed them.

10. And the king of Israel said, Alas! that the Lord hath called these three kings together, to deliver them into the hand of Moab.

11. But Jehoshaphat said, Is there not here a prophet of the Lord, that we may enquire of the Lord by him? And one of the king of Israel's servants answered and said, Here is Elisha the son of Shaphat, which poured water on the hands of Elijah.

12. And Jehoshaphat said, The word of the Lord is with him. So the king of Israel and Jehoshaphat and the king of Edom went down to him.

13. And Elisha said unto the king of Israel, What have I to do with thee? Get thee to the prophets of thy father and to the prophets of thy mother. And the king of Israel said unto him, Nay: for the Lord hath called these three kings together, to deliver them into the hand of Moab.

15. went in the night, and I fought against it from the break of dawn till noon, and I took
16. it, and slew in all seven thousand (men, but I did not kill) the Wom-

17. en (and maidens, for (1) devoted (them) to Ashlar-Chemosh; and I took from it

18. (the vessels of Jehovah and offered them before Chemosh. And the King of Israel fortified)

19. Jabaz, and occupied it, when he made war against me; and Chemosh drove him out before (me and)

20. I took from Moab two hundred men, all its poor, and placed them in Jabaz, and took it.

21. to annex it to Dibon. I built Korchah, the wall of the forest, and the wall

22. of the city, and I built the gates thereof, and I built the towers thereof, and I

23. built the palace, and I made the prisons for the criminals with (in the)

24. wall. And there was no cistern in the wall in Korchah, and I said to all the people, Make for yourselves

25. every man a cistern in his house. And I dug the ditch for Korchah with the (chosen) men of

26. (Israel. I built Aroer and I made the road across the Arnon

27. I built at Beth-Bamoth, for it was destroyed, I built Bezer for it was cut (down).

28. by the armed men of Dibon, for all Dibon was now loyal, and I reign(ed)

29. from Bikran, which I added to my land, and I built (it)

30. (Beth-Gamul), and Beth-Diblahaim, and Beth-Baal-Meon, and I placed there the p(oor)

24. And Elisha said, As the Lord of hosts liveth, before whom I stand, surely, were it not that I regard the presence of Jehoshaphat the king of Judah, I would not look toward thee, nor see thee.

25. But now bring me a minstrel. And it came to pass, when the minstrel played, that the hand of the Lord came upon him.

26. And he said, Thus saith the Lord, Make this valley full of ditches.

27. For this saith the Lord, Ye shall not see wind, neither shall ye see rain; yet that valley shall be filled with water, that ye may drink, both ye, and your cattle, and your beasts.

28. And this is but a light thing in the sight of the Lord: he will deliver the Moabites also into your hand.

29. And ye shall smite every fenced city, and shall fell every good tree, and stop all wells of water, and mar every good piece of land with stones.

30. And it came to pass in the morning when the meat offering was offered, that, behold, there came water by way of Edom, and the country was filled with water.

31. And when the Moabites heard that the kings were come up to fight against them, they gathered all that were able to put on armour, and upward, and stood in the border.

32. And they rose up early in the morning, and the sun shone upon the water, and the Moabites saw the water on the other side as red as blood.

33. And they said, This is blood: the kings are surely slain, and they have smitten one another: now therefore, Moab, to the spoil.

34. And when they came to the camp of Israel, the Israelites rose up and smote the Moabites, so that they fled before them: but they went forward smiting the Moabites, even in their country.

35. And they beat down the cities, and on every good piece of land cast every man his stone, and filled it; and they stopped all the wells of water, and felled all the good trees: only in Kir-haraseh left they the stones thereof; howbeit the slingers went about it, and smote it.

31. (people of) the land. And as to Horonaim (the men of (Edom) dwelt therein (on the descent from of old).

32. And Chemosh said to me, Go down, make war against Horonaim, and take it. And I assailed it.

33. (And I took it for) Chemosh (restored it) in my days. Wherefore I made (de) . . .

34. year . . . and I . . .

26. And when the king of Moab saw that that battle was too sore for him, he took with him seven hundred men that drew swords, to break through even unto the king of Edom: but they could not

27. Then he took his eldest son that should have reigned in his stead, and offered him for a burnt offering upon the wall. And there was great indignation against Israel: and they departed from hence and returned to their own lands.

It will be observed that both Hebrew and Moabite accounts of this revolt of King Mesha are phrased in the somewhat poetical terms that characterize Oriental writing, and that the Hebrew account is rather equivocal as regards the outcome of the revolt.

No further reference is made to the event in the Bible, and prior to the discovery of the Moabite record, there had been much difference of opinion among Bible scholars as to the exact interpretation to be put upon the sudden return into "their own land" of the alleged conquering hosts.

Josephus, the ancient historian of the Jews, had met the difficulty in a way characteristic of him, but hardly likely to be accepted by any one familiar with the true spirit of the Semitic conqueror. His account is this:

"The King of Mesha when he was pursued endured a siege, and seeing his city in danger of being overthrown by a force made a sally and went out with 700 men in order to break through the enemy's camp with his horsemen on that side where the watch seemed to have been kept most negligently, and when upon trial he could not get away, for he lighted upon a place that was carefully watched, he returned into the city and did a thing that showed despair and the utmost distress, for he took his eldest son, who was to reign after him, and lifted him upon the wall that he might be visible to the enemy, and offered him up as a burnt offering to God, whom when the king saw they commiserated the distress that was the occasion of it, and were so affected in the way of humanity and pity, that they raised the siege and everyone returned to his own house."

King Mesha's account supplies the common-sense explanation of the retirement of the Hebrew hosts. But perhaps the most important thing to be noted in connection with these slightly conflicting accounts, is that they agree substantially as to the matter of fact. The Hebrew account admits, however euphemistically, the retirement of Israel. King Mesha is not called upon to contradict, but only to elucidate, the account given by his enemy.



MOABITE STONE

ABOUT B. C. 890.



PLATE 28. INSCRIPTION OF MESHA, KING OF MOAB, RECORDING HIS VICTORY OVER ISRAEL.

THE importance of the Moabite stone as an historical document is obvious, but it has a still greater paleographical interest, for it is, with perhaps a single exception, the oldest known inscription which is written in purely alphabetical characters. Moreover, the alphabet here employed is the original Semitic one which became the parent of all the varied alphabets employed anywhere in the world to-day. The familiar Latin letters of this page on the one hand, and those strangely contorted lines of the Arabic and Indian alphabets on the other, are all modifications of an original set of characters of which the oldest known representatives, whose date can be clearly fixed, are those shown on this inscription of the Moabite stone. But whence came this inscription of the Moabite stone itself? That is a question which has given rise to no end of controversies among students of paleography. It was a familiar tradition throughout classical times that the Greek alphabet had been derived from the Phœnicians, and that the Phœnicians had obtained their alphabet in Egypt. The substantial truth of that alleged transmission of the alphabet to Greece by the Phœnicians has never been in doubt, but other explanations of the origin of the Phœnician alphabet itself were current even in classical times. So mythical, indeed, was the whole matter, that among the Romans it was sometimes asserted that the Phœnicians had themselves quite recently invented the alphabet, and again that the Phœnicians had possessed a knowledge of letters "from eternity."

Until about the middle of the nineteenth century no very clear information was forthcoming that would tend to throw additional light on the real origin of the Phœnician alphabet; but in the year 1839 a paper was read before the Paris Academy of Inscriptions by Emanuel de Rougé, in which an attempt was made to prove scientifically that the Phœnician alphabet had been derived from the hieratic writing of the Egyptians. The event that led de Rougé to undertake the studies, of which this paper was the *résumé*, had been the discovery in Egypt by M. Prisse, of a very ancient hieratic papyrus, which has since become famous as the Papyrus Prisse. This document, dating from the eleventh Egyptian dynasty, is one of the few illustrations of early hieratic writing that have been preserved. In succeeding generations the Egyptians, while retaining the same method of writing, modified considerably the exact form of the script,—such a modification as invariably occurs with any script in the course of years. The later examples of hieratic writing had been appealed to in vain for characters suggestive of the Phœnician, but de Rougé thought that he discovered in the Papyrus Prisse the prototypes of a large proportion of the Semitic letters. His judgment was not formed through a mere comparison of the various letters of the papyrus with the oldest forms then known of the Phœnician letters, but was based upon a knowledge of the phonetic values of the various characters as employed by the Egyptians. That is to say, M. de Rougé did not search at random among the Egyptian characters for one that bore some resemblance, for example, to the Phœnician letter *aleph*, but only took for purposes of comparison such ones of the Egyptian characters as were known to have a phonetic value corresponding to the phonetic value of the *aleph*.

After going through the entire alphabet in this way, M. de Rougé was convinced that he found in the great majority of cases a tolerably close resemblance between the early forms of the Semitic letters and the forms of the Egyptian characters of corresponding phonetic value. It will be understood, of course, that

no very close correspondence between the two as to exact details of form could be expected, for the oldest Phœnician alphabet then available, namely, that used for the sarcophagus of the king of Sidon, dated only from the fourth, or, at the earliest, the fifth century B.C., whereas the Papyrus Prisse is at least two thousand years older. Subsequent discoveries have brought to light, in the Moabite stone, as we have just seen, an inscription dating from about the ninth century B.C., but even then the Semitic letters have been modified through the shifting usage of several centuries. It is interesting, however, to note the claim now made that the letters of the Moabite stone bear a somewhat closer relation in form to their alleged prototypes of the hieratic writing than do the letters of the Sidonian inscriptions on which de Rougé's original studies were based.

It must be admitted that to casual inspection the differences between the Semitic letters and their alleged Egyptian prototypes are rather more striking than their resemblances. But the unfavorable judgment to which the casual observer might jump from this observation will be greatly modified on inspection of examples of the known development of the Phœnician alphabet in recent times. When, for example, the letters on this printed page are compared with the Arabic alphabet, and it is recalled that these very widely divergent signs are known to be derivatives of the same Phœnician letters as modified in the course of a few centuries, it will no longer seem surprising that the Phœnician letters themselves differ widely in exact form from the Egyptian. On the other hand, looking at the matter with a proper flexibility of mind, it must be evident that there really is a considerable similarity between the Phœnician and the Egyptian signs. Indeed, the advocates of the Egyptian theory are perhaps justified in saying that there is a surprising similarity, considering the interval of time that separates the two.

The theory of De Rougé received little notice at the time of its promulgation. His paper was published only in brief *résumé*, and not long afterward, through an accident, his manuscript was destroyed. It was only after his death that a more general publicity was given to the theory, through the publication by M. de Rougé's son, of such notes of the original investigation as had been preserved. This occurred in 1874.

For some time after this the theory of the Egyptian origin of the Phœnician alphabet may be said to have held the field, and to have been regarded by paleographers as almost a demonstration. More recently, however, the theory has been challenged by the Assyriologists. Professor Deeke propounded, and for a time maintained, the theory that the real parent of the Phœnician alphabet was the cuneiform script of the Assyrians. This theory, though ardently maintained for a time, has been held to be self-destructive, inasmuch as the Assyrian writing itself did not come into prominence very much before the Phœnician was invented. But this objection does not apply to those ancient forms of the cuneiform that were in use among the Babylonians and Chaldeans, and the theory that this very ancient script supplied the foundation for the Semitic alphabet has been put forward and maintained of late years by such authorities as Professor Hommel in Germany, and Dr. J. P. Peters in America. It can hardly be said that this theory has gained a following comparable to that of de Rougé; nevertheless, it is no longer possible to speak of the Egyptian origin of the Semitic alphabet as a demonstrated fact, although in default of further evidence it may still be held that the weight of authority is clearly with the theory of de Rougé.





INSCRIPTION OF MESHA, KING OF MOAB, RECORDING HIS VICTORY OVER ISRAEL

850 B C 1



PLATE 29. INSCRIPTIONS FROM SARCOPHAGUS
OF KING OF SIDON.

THIS inscription of the king of Sidon chanced to be discovered by nineteenth century explorers some time before the Moabite Stone was known. When first discovered it represented the oldest form of the Phœnician alphabet that had been open to modern inspection.

It has already been mentioned that the earliest studies of de Rougé were based upon this inscription, and that the inscription of the Moabite Stone is regarded as giving additional weight to M. de Rougé's theory of the Egyptian origin of the Phœnician alphabet because its archaic characters are held to show a closer resemblance to the alleged hieroglyphic original than to the characters of the sarcophagus of the king of Sidon.

It will be observed that an interval of something like five hundred years separates the two Phœnician inscriptions. Naturally the formation of the characters of the alphabet has undergone a considerable modification in that time, as a comparison of this plate with the preceding one will demonstrate.

It is customary to speak of the character shown in the present plate as the Sidonian type of the Phœnician alphabet.

Description of the Plate.

Paris: Musée de Louvre. (5th or 4th Century B.C.)

The first five lines of the inscription on the sarcophagus of Eshmunazar, king of Sidon, of the end of the 5th or beginning of the 4th century B.C. The sarcophagus, which was discovered in 1855 in the rock tombs of ancient Sidon, is now deposited in the Louvre. The inscription extends to 22 lines and covers a surface measuring 35 by 34 inches. The plate is reduced by one-third. The photograph is in two parts. The writing is from right to left.

English translation

(1) In the month of Bul, in the fourteenth (14) year of the reign of King Eshmun'azar, king of the Sidonians

(2) the son of King Talmûn, king of the Sidonians, spake King Eshmun'azar, king of the Sidonians, saying: I am snatched away

(3) before (literally, in not) my time, aged (literally, the son of a few?) -- years, an orphan, the son of a widow, and I lie in this sarcophagus and in this grave

(4) in the place which I have built. I adjure (literally my adjuration is with) every royal personage and every man, let them not open this bed, and

(5) let them not seek for treasures (?), for there are no treasures (?) there, and let them not remove the sarcophagus in which I live (lit. of my bed) and let them not build over (lit. superimpose on)

(6) this bed the chamber of a second bed.

One may legitimately conclude that the practice of searching tombs for treasures was common in Eshmun'azar's days, and even royalties were guilty in this respect. And it is clear that his contemporaries and his remote ancestors buried their dead, instead of cremating them. The inscription also throws a light on the custom, apparently almost universal, of a king building his own tomb during his lifetime.

A cast of the slab may be seen at the British Museum. The above translation is that of the Palæographical Society.





INSCRIPTIONS FROM SARCOPHAGUS OF KING OF SIDON



PLATE 30. A PHOENICIAN INSCRIPTION FROM CYPRUS.*

WE have spoken all along of the Phoenician alphabet as the earliest form of Semitic alphabet, though our most ancient example did not come from Phoenicia, but from the land of Moab. It will be understood, however, that the word "Phoenician," as thus applied, is used merely for convenience, and is supposed to apply to the other Semitic races of Syria quite as fully as to the Phoenicians themselves; indeed, among later-day philologists, it is a disputed question as to which one of these Semitic races really brought the alphabet from Egypt. One set of controversialists contend that it was the Phoenician trader; the other, that it was the Israelite on whom devolves the honor. Canon Taylor would harmonize the two views by suggesting that both may be correct; that is to say, that both the Phoenicians and Israelites may have brought with them from Egypt a knowledge of this great invention.

Another point of interest is the question as to just when the alphabet was invented. Those who assume the Egyptian origin would answer this question rather definitely. It was during the time of the Egyptian captivity of the Hebrews, according to this view, that the Semitic races gained the idea of the possibility of alphabetical writing and developed the alphabet that they were afterwards to transmit to the world. Exhaustive criticisms, most of which seem antiquated in the light of modern research, have been written pro and con on this subject. For a long time and until quite recently, the dominant idea in the world of scholarship was that writing must be a relatively modern invention. It was argued at great length by Ewald and others, that the evidence of the Scriptures proved the existence of writing in the time of Moses, and obscure texts were searched and dissected for proof of this contention. But all these arguments seem puerile enough in the light of the more recent discoveries in Babylonia. We have seen that quantities of Babylonian inscriptions are now at hand, which date not merely from the time of Moses, but from the fifth millennium, perhaps even from the sixth or seventh millennium, A.C. In other words, when Moses lived, in the fourteenth century A.C., there were vast collections of books in existence in Babylonia, the original home of the Hebrews, that dated from a period as widely separated from his time, as that time is separated from our own. With this new knowledge in mind it would be absurd to suppose that the Hebrews gained their first acquaintance with writing as an art through their sojourn in Egypt, for the art of writing as exemplified in daily practice must have been familiar to the ancestors of Moses some thousands of years before the Egyptian captivity. We have already seen, however, that the Babylonians never developed an alphabet, and this is the one great final step which the Semites of the Mediterranean coast took, and to which, it is alleged with much plausibility, they were led through contact with the Egyptians.

Whatever the origin of this primitive Semitic alphabet, two facts about it are clear, namely, that the order in which the letters were arranged was not the order employed by the Egyptians, and that the names given the Phoenician letters were purely Semitic, bear-

ing no relation to the objects on which the Egyptian letters were based. An attempt has been made to use this fact as an argument against the Egyptian origin of the alphabet, but it can hardly be held that there is great validity in this objection. It was, perhaps, natural enough that the inventors of the alphabet should facilitate recollection of the various letters by giving them the Semitic names of various familiar objects to which they bore a distant resemblance. Thus the first letter *aleph* means ox in the Semitic tongue, and the letter itself must be admitted to bear a certain crude resemblance to the head of an ox. Canon Taylor has drawn some interesting inferences as to the habits of the Semites, at the time when the alphabet was invented, from the names which they gave to the various letters. His inferences are worth quoting; in particular, because they are quite independent of any theory as to the exact origin of the alphabet itself.

"From *aleph*, the 'ox,' and *lamed*, the 'ox-goad,'" he says, "we learn that the people who gave names to the letters were not strangers to agriculture, while the triangular shape of *daleth*, the 'door,' suggests the curtained screen of the tent rather than the rectangular door of the house. A wholly nomad life is, however, excluded by the names *beth*, a 'house,' and *he*, a 'window'; while *cheth*, a 'fence,' and *samekh*, a 'post,' point to the same conclusion. On the other hand, *lamed*, a 'javelin,' indicates a knowledge of the chase. The name of *gimel*, the 'camel,' is of still greater significance. The camel does not appear to have been employed by the native Egyptians, either of the early or the new empire, and it is a very remarkable circumstance that not a single representation of it has been found among the large number of animals portrayed in the Egyptian paintings. It has been supposed that the camel was held in detestation by the Egyptians, as being the peculiar possession of the Shepherd tribes. We know, however, that it was used in the transport trade between Egypt and Syria, and it must have been familiar to the Semitic population of the desert borderland of Egypt. Taken in conjunction with the name of the camel, the names *mem*, 'waters,' and *nun*, 'fish,' are important, since they prove that the givers of the names were not mere pastoral tribes, like the Edemites or Moabites, but were dwellers in a region of pools and streams such as the Egyptian Delta. On the other hand, there is not a single name which would imply any knowledge of navigation, or that would suggest the commerce and manufactures of the highly civilized communities which would be found in the great cities of Phoenicia.

"It will be observed that the names of the Semitic letters are, without exception, consistent with the suggestive origin of the alphabet in the delta, among a people in a condition intermediate between the purely pastoral and the purely agricultural stages of civilization. The city life of a great commercial and industrial nation, and the desert life of mere nomad shepherds, seem equally to be excluded by the character of the names; while they agree entirely with what we must suppose to have been the condition of the Hyksos settlers."

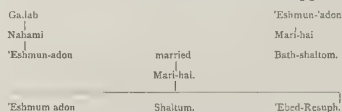
* Description of the Plate.

Inscription on a block of white marble which served as a pedestal for three small statues, the hollows for the feet of which are to be seen in the upper surface. The dimensions of the stone, a piece of which has been broken away, on the left, are as follows: Height, 7½ inches; breadth, 1 foot 2½ inches; length of the inscription, 1 foot 2½ inches; its breadth, 2½ inches. The letters are all cut clear, with the exception of a few words at the beginning of the first line, which have been rather too deeply incised. The character is Phoenician, differing in the somewhat compressed form of the letters from the specific Cyprian type, which at an earlier period prefers slender shafts to the letters. Here, too, the heads of certain letters begin to open, as in the Aramaic character. (See for example plate 32.)

This stone was discovered by Mr. Hamilton Lang, in 1869, at Dali (Ḥalāḥ), about a mile south of the village, at the foot of the heights of Ambeliri. The chief authority on the stone is Dr. J. Ziegler, of Strassburg, who supplies the following translation to the Palaeographical Society:

- (1) On the 7th day of the month of —, in the year 31 of the lord of kings, Ptolemy, the son of Ptolemy
- (2) Which is the year 57 of the people of Citium, the canephorus of Arsinoë Philadelphë, being Amali-Osiri, the daughter of M—
- (3) the son of Ebed-susim, the son of Gad-ath. These statues, which Bath-shakom, the daughter of Mari-hai, the son of Eshmun-adon, hath set up,
- (4) on behalf of the sons of her son, on behalf of Eshmun-adon and Shalum and Ebed-Keshuph, the three sons of Mari-hai, the son of Eshmun-adon, the son of Nahami.
- (5) The son of Galab,—the vow which his father Mari-hai had vowed during his life—(are dedicated) to their lord Reshuph Mekhili (?). May he bless them.

The comparison between the eras enables the period to be assigned to 254 B.C., in the reign of Ptolemy II. Philadelphus (285-247 B.C.), as is argued by M. Clermont-Ganneau in "L'Instruction Publique," 1880, No. 10, p. 150. He says that the name of the month cannot be deciphered with certainty; but there has been much learned debate on the point. The title "Lord of Kings," is a contrast with a suzerain. "Ebed-susim," "as the servant of the steeds of the sun." Reshuph Mekhili is the native name for Ἀρσινόη Ἀρσινόη. The following genealogy makes the inscription clearer:







PHENICIAN INSCRIPTION FROM CYPRUS

(B. C. 354)

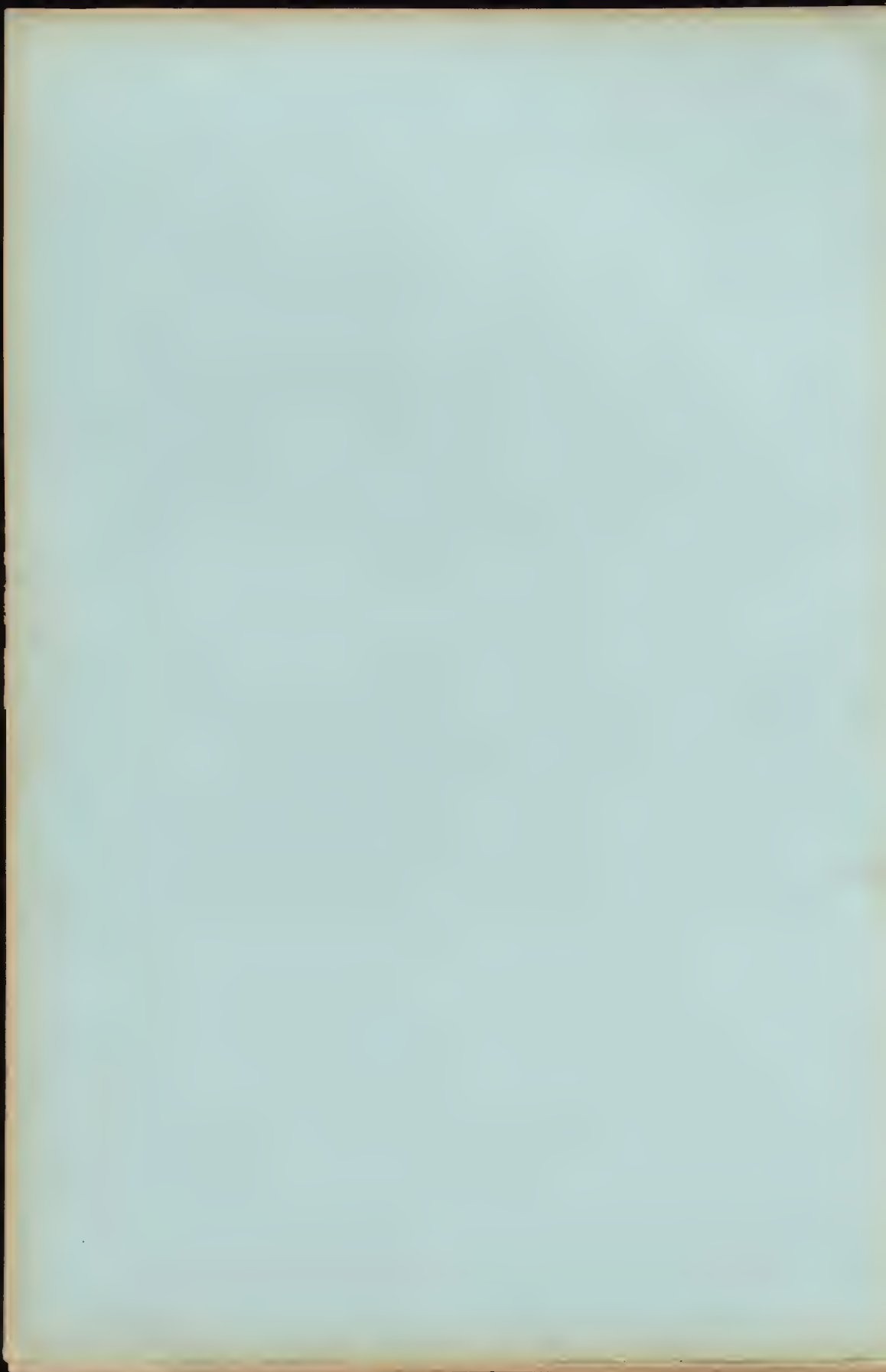


ADDENDA AND ERRATA.

CHAPTER VII.

Plate 27. Introduction, col. 2, l. 19, for Meabitest one read
Moabite stone; text, col. 3, verse 6, for Jehoras read Jehoram.

Plate 30. Text, col. 2, l. 45, for Edemite read Edomite.



CHAPTER ^{of} VIII.

Plate 31. The Stele of Sakkhara.

Plate 32. Egyptian Aramaic Stele.

Plate 33. Greek and Palmyrene Inscription.



CHAPTER. VIII.

THE plates of this chapter illustrate a modified form of the Phœnician alphabet which came to be known as the Aramean character. The Arameans inhabited the highlands of Aram, northeast of Canaan. They never assumed the position of one of the great Oriental nations, though for a time they had considerable importance. After the overthrow of Babylon there was no single absolutely dominant Semitic race for a long period, but the Arameans, in virtue of their geographical location, took an important position, because the trading caravans from Sidon to Palmyra passed through their territory. The convenience of the alphabetic character came to be recognized as early as the sixth or seventh century *a.c.*, even by such conservative nations as the Egyptians and Babylonians. And hence we find inscriptions in the Aramean character in places so widely separated as Egypt and Mesopotamia. The Aramean alphabet, as will be seen, retains the chief characteristics of the parent Phœnician, the most important modification consisting of the opening of the loops of some of the letters.

Inscriptions in Aramean are comparatively few and unimportant. The greatest interest that attaches to the script is based on the fact that it represents the transition stage between the parent Phœnician and its important Oriental descendants, the Arabic, Syriac, and Hebrew.



PLATE 31. THE STELE OF SAKKARA.

ONE may speculate with no little interest as to how some inventive person was led to evolve the idea of an unencumbered alphabet. Whether the model was the Egyptian or the Babylonian writing, the inventor had to select an essential score or so of syllables, and consign the hundreds of others to the rubbish heap.

The exact way in which this came to be done will doubtless always be mere matter for conjecture. The essential thing is that it was done, and that now, after some thousands of years of culture, it became for the first time possible to put the art of writing within the reach of the masses of the people. That was a metamorphosis the importance of which cannot well be over-estimated. Not that the masses of people at once took up with the invention and learned to read and write; this culmination was scarcely reached before our own day. But the potentialities of this widespread diffusion of knowledge were present in the first Semitic alphabet, only awaiting development with the slow process of time. Imagination finds it difficult to conceive the vault in the progress of our race that the development of this alphabet implied, but some inkling of it will be suggested if one contrasts the rudiments of alphabetic writing with the rudiments of the writing of the Egyptians as restored to us by modern scholarship.

The alphabet, attempting a final analysis of speech-sounds, presents us with about twenty-five symbols which can be mastered in a few weeks by any ordinary child; whereas to read the Egyptian writing one must memorize some hundreds of signs as a beginning.

The early pages of such a primer as Dr. Budge's "First Steps in Egyptian" present the learner, in addition to thirty alphabetic signs, with a list of two hundred and eighty syllabic signs "to be learned by heart," and thirty-six determinatives—in all, three hundred and forty. Fancy introducing a child to a primer where the equivalents of the A.B.C.'s number three hundred and forty. Yet this is really only a beginning with the Egyptian system, which first and last employed about four thousand different signs to do the work of twenty-five.

All this lumber of syllables and determinatives was done away with at a blow in the Semitic alphabet. A trace of the syllabic influence remained, to be sure, in the fact that the vowels were neglected in the new alphabet as they are to this day in all Semitic alphabets, but the stupendous fact remains that now, for the first time, an unencumbered alphabet was at hand of so simple a character that any ordinary mind could grasp its import and master its use.

So convenient and simple a vehicle of expression once acquired, it was not surprising that other peoples took it up, notably that new nation just coming out of barbarism in the West—the Greek. Old conservative nations like the Assyrians and Babylonians, and the Egyptians themselves, quite naturally refused to change. No new-fangled notions for them; the old tried system was good enough! And so, as the excavations at Nineveh and Babylon have revealed, the Mesopotamians went on writing their books in the cumbersome cuneiform for centuries after the way had been opened to better things; much as we English-speaking people to-day hold to an absurd system of spelling, needlessly taxing our memories, in obedience to the power of tradition. One can imagine a Phœnician scholar visiting the library of Ashur-bani-pal, to suggest the giving up of all that cumbersome business of arrow-heads; and the calm disdain with which the librarian would point out to him that to do what he suggests would be to trample upon the sacred traditions of scholarship. "How shall we retain the memory of the philological development of our language if we adopt this crude phonetic spelling of yours?" would be the crushing question with which he would meet and vanquish the would-be innovator. I wish that the Englishman who shudders when he sees such words as "colour" spelled without the "u" could recall this supposititious answer of his prototype in Nineveh.

Nevertheless, the new method did, to some extent, make its way into the realm of conservatism, as this lion from Abydos and this stele from Sakḫara testify. As to the lion, the exigencies of trade explain it. Phœnicia was the land of commerce, and much might be tolerated in the market-place which the scholar still abjured. Yet, even the scholar could not altogether escape the power of the new medium of thought, and one finds on certain tablets of Assyria, particularly business documents, along with the cuneiform inscriptions, brief notes written with the new alphabet in the Aramean language, which after a few centuries supplanted the Phœnician.

The old librarians must have torn their hair at sight of such a sacrilege. But the world moved in spite of them.

Description of the Plate.

Stele of Sakḫara.

Egyptian Aramaic, B.C. 482.

Berlin, Königl. Museum, Ägyptische Abteilung, Stele No. 7,707.

A monument carved in limestone, discovered in 1877 in a grave in the necropolis of Sakḫara, west of Memphis in Lower Egypt, and now deposited in the Royal Museum at Berlin. Its height is exactly an ancient Egypt cubit, or 20.6 inches; its breadth 13½ inches. It is bilingual, Egyptian and Aramaic. The characters used are consequently twofold, hieroglyphic and Semitic.

The execution is rude and the hieroglyphs incorrectly engraved. In the first of the four compartments, overshadowed by the winged disc of the sun,—a symbol of universal protection,—is a representation of Osiris, ruler of the lower world, and the deity of burial ceremonies. Behind him stand Isis and Nephthys, and before him a man and woman praying. These latter have Asiatic headdresses, and, according to Professor Lepsius, of whose photograph the plate is a reduced copy, near the man is written, "A foreigner (?) whose surname is Her-sep (or Her-ka), devoted to the great god." The woman is "the mistress of the house, Ahebetu."

The second compartment shows the bodies of the deceased for whom the monument was made, placed on lion-shaped bases, the man being on the right and the woman on the left. The jackal-headed Anubis (Barrier of the Dead) stands beside each. There is a priest (?) in the centre, and mourners at either end, against one being the Semitic letters, *ḳḳḳ*.

The third compartment represents the family mourners, and the fourth contains the Aramaic inscription, the oldest of its class so far discovered, dated the 4th year of Xerxes, May-June, 482 B.C. The mysterious word *batmh* and the adjoined numerals are plausibly explained by Pretorius in the "Zeitschrift der Deutschen Morgenländischen Gesellschaft," Ed. XXXV (1881), p. 422 seq.

Dr. J. Euting, of Strassburg, has deciphered the plate as follows:—

(1) Blessed be Abi, the son of Hôr (or Hôr), and 'Abihābā, the daughter of 'Arṣā (or Arṣā). A vessel of 200 batmh (?) have I offered it

(2) before Onst the god (?) 'Abšil, the son of 'Abi, whose mother was 'Abihābā.

(3) So spoke he, in the year 4, in the month of Nisr, of Hšr, the king of kings

(4) on the day (?) of ——— 3 (?)

Hšr, *ḫšr*, or *Khštrsh*, equals the old Persian *Khshtrsha*, that is Xerxes or Ahasuerus.

The foregoing description of the plate is derived from that of the Paenographische Society.



ASSYRIAN COPPER LION WEIGHT FROM NINEVEH, AND THE BASE OF A SIMILAR WEIGHT FROM ABYDOS, WITH AN INSCRIPTION IN ARAMAIC OF THE FIFTH CENTURY, B.C., WHICH BEARS "VERIFIED IN THE PRESENCE OF THE SUPERVISORS OF THE SILVER" AFTER LAZARD



STELE OF SAKKARA

A. D. 482.



PLATE 32. EGYPTIAN-ARAMAIC STELE.

THE inscription of this tablet has been a standing mystery. Why, it has been asked, should an Egyptian woman living in Egypt have her tomb inscribed with Aramaic writing in the alien alphabetic script? Unless it were that she was the new woman of her day, grasping after the advanced state as persistently as the generality of her fellows rejected it, no explanation is forthcoming.

But by this time, it must be recalled, we have entered far on the course of triumphant progress of the alphabet. The innovation now has a record of at least one thousand years of usage behind it. It is beginning to acquire the momentum of age. Nineveh and Babylon have passed out of existence. Egypt has come under the sway of the Macedonian. The old order has changed. It is no longer a dispute between hieroglyphic and alphabet, though the hieroglyph is still reminiscent in Egypt. It is a question of an alphabet accepted in all centres of progress, and itself undergoing the slow, steady change which nothing escapes in this world of transmutation. The dominant alphabet throughout the Orient was now the direct descendant of the old Phœnician, the Aramaic, of which the stele of Sakkara and this tablet of Carpentras furnish examples. The letters are not very greatly changed from the parent form as yet, but in time they are to be modified, as we shall see, to form several alphabets that are in familiar use to-day.

The reason why the Aramaic writing has attained this prominence is that the people of Aram, the highland east of Palestine, have become the dominant traders of the world. The position which the Phœnicians held in earlier generations is now theirs. They are the great carriers between India, Mesopotamia, and Egypt, and wherever they go they take their alphabet with them.

Description of the Plate.

Egyptian Aramaic Stele. 4th or 3d Century, B.C.
Carpentras; Bibliothèque et Musée d'Inguimberty.

A monument carved in limestone, the early history of which is unknown. At the beginning of the last century it was in the possession of M. Rigor, "Commissaire de la Marine," at Marseilles, who left it by will to M. de Mazauges, "Président au parlement d'Aix," from whose heirs it was purchased by M. d'Inguimberty, Bishop of Carpentras (Dept. Vaucluse), in France, and it is now deposited in the Bibliothèque et Musée d'Inguimberty, in that town. Its actual dimensions are about 19½ inches in height by 13¾ inches in breadth.

The plate is reproduced in two photographs taken in different positions of lighting. The following details are based on those given by the Palaeographical Society.

That the style of the inscription is solemn and unusual strikes the reader at once. . . . It consists of four verses each falling naturally into a hemistich.

The inscription is to the memory of an Egyptian woman named Taba, the daughter of another Egyptian woman, Tahapi.

The upper part of this stele is unfortunately broken away. In the first compartment (about 10½ inches high) the deceased is represented as a young woman lifting her hands before Osiris and Isis. On the table there are various offerings, but this is not in the plate. The second compartment which has been photographed shows the deceased on a lion-shaped bier with the jackal-headed Anubis at her feet, the hawk-headed Horus at her head, and the four customary funeral vases (Horus-children) erroneously represented with hawk-head covers. Nephthys is at the foot as mourner instead of at the head as usual, and the other figure is probably Isis. The suspending frames (of which there are four in all) were probably for inscriptions.

In line 1, Tahapi is an Egyptian name which seems to mean "She of the Spirit." Cf. Tahapias, "She of Ape," a common name for Egyptian women. For the mother's instead of the father's name to appear is not unusual in Egyptian monuments.

The language is the usual Egyptian-Aramaic. The words are divided by small spaces.

M. Clermont-Ganneau conjectures that Taba was the daughter of a Persian official, an Aramean by birth, and who married an Egyptian lady. This might explain why the father is not named and why Aramaic is employed, and it may have been legally incumbent to use Aramaic, which was the official language under the Persian domination.

The following is Dr. J. Euting's Latin version of the inscription:

- (1) Benedicta Taba filia Tahapi, cultrix Osiris dei
- (2) Quidquam mali non fecit, et calumniam hominis non locuta est illi(?)
- (3) Coram Osiri benedicta esto, ab Osiri aquam accipe
- (4) Esto ministra, dilecta mea et inter pios.
- (5) Blessed Taba, daughter of Tahapi, vestal of the god Osiris,
- (6) who did no evil, neither was she spoken of evilly by man.
- (7) Before Osiris shall she be blessed, and from Osiris water receive.
- (8) Let her be my servant, my delight, and among the blessed.





EGYPTIAN ARAMAIC STELE

3rd CENTURY B C



PLATE 33. GREEK AND PALMYRENE INSCRIPTIONS.

THE upper part of the inscription here shown may, for the moment, be disregarded. It is only the letters of the lower inscription that are pertinent in the present connection. These show a further development through some added centuries of usage of the Aramean writing. At the same time, there is a volume of history connoted in this association on the same tablet of the Aramean writing with the Greek.

We shall see presently that the Greek alphabet was directly developed from the Phœnician.

This tablet shows that the Oriental and Occidental descendants of that original Semitic script had grown apart, though not perhaps as widely as one might have anticipated, considering the time that has elapsed since they branched from the parent stem.

The tablet here shown was not found in the ruin of Palmyra itself, but in a minor town a short distance removed from the ancient capital. Historically its date recalls the age of Hadrian, who visited Palmyra in the year 134 A.D., and was so pleased with the city that he re-christened it Adrianopolis.

It was this Roman influence now making itself so strongly felt in Arabia that accounts, anomalous as it may seem, for the presence of the Greek inscriptions; for the Roman, though he subjugated the East, had too much reverence for the Greek language to attempt to supplant it with his own. Rome preferred rather to affect the culture of Greece, and it is well known that when the centre of Roman influence shifted to Constantinople, the Romans themselves became in effect Greeks in their speech and customs.

This tablet itself has an added interest because of its direct relation with the visit of the Roman emperor, it being the record of the dedication by one Agathangelos of Abila, in the Decapolis, of a canopy and couch to Zeus Keraunios for the safety of the Emperor Hadrian in the year—Selucian era—445 or A.D. 134. The slab was first noted in modern times in 1616 by Pietro Della Valle, imbedded in the wall of the mosque at Teiba or Tiba, a place about two days' journey northeast of Tadmor or Palmyra, and it was found in the same place in 1691 by William Hallifax, of Corpus Christi College, Oxford. It is now preserved in the department of Oriental Antiquities at the British Museum.

Description of the Plate.
A.D. 134.

British Museum. Department of Oriental Antiquities.

"A bilingual inscription incised on a stone slab, measuring 13½ inches square, in Greek and Palmyrene Aramaic, recording the dedication by one Agathangelos, of Abila, in the Decapolis, of a canopy and couch to Zeus Keraunios, for the safety of the Emperor Hadrian in the year of the Selucian era, 445 = A.D. 134.

"The slab was first seen in 1616, by Pietro della Valle, imbedded in the wall of the mosque at Teiba, or Tiba, a place about two days' journey northeast of Tadmor, or Palmyra, and it was found in the same position in 1691, by William Hallifax, of Corpus Christi College, Oxford."

The Greek text is easily followed on the plate.

Δὲν ἀγῆθ' ἀγγέλου · εἰς τοῦτο στήλην
αὐτῶν [αὐτοῦ] ἱερῶναι Σὺν [αὐτοῦ] τοῦ
καλοῦ Ἀγαθῶντος καὶ Ἀβιλλῶντος τοῦ ἀδελφοῦ
ἐκείνου τῆν καμαρὴν ὥστε | θύματα καὶ τῆν
ἀλυστὴν | ἐξ ἡμῶν ἀνθρώπων · ἵνα οὐ καταλάβῃς ἡμᾶς.

From Dr. M. A. Levy's revision of the text (1881) the translation of the Syriac inscription is:

(c) To BNS-Shemla (or the heavenly Baal), the lord of the world has offered
(d) the canopy and couch Agathangelos.

The name [ܐܓܬܐܢܓܝܠ] (Baal Shemla), seen very clearly on the last line but one, is equivalent to Zeus Keraunios (see Greek text). The name Agathangelos appears on the bottom line. The plate illustrates the earliest appearance of a dāšrīc over ܓ [g] to distinguish ܓ, but later the d received a point below.





GREEK AND PALMYRENE INSCRIPTION

A D 134



ADDENDA AND ERRATA.

CHAPTER VIII.

Plate 33. Text, l. 39, for Pietho della Calle read Pietro della Valle.



CHAPTER IX.

- Plate 34. Siphra (Commentary on Leviticus).
Plate 35. New Testament in Syriac.
Plate 36. Mandaitic Prayers.
Plate 37. Mongolian Religious Manuscript.
Plate 38. The Bundahish, or "Beginning of the Creation" in Pahlavi.
Plate 39. The Koran, eighth century, A. D.
Plate 40. Baghawih's Masabih.
Plate 41. Sirat, or Biography of Mohammed, in Arabic.
Plate 42. The Koran in Arabic, with Persian Interlinear Translation.
Plate 43. The Koran, thirteenth century, A. D.
Plate 44. Rashidu's Universal History, A. D. 1314.
Plate 45. Arabic Coins.
Plate 46. Transliteration into Modern Arabic of the Inscription on the Coins of Plate 45.



CHAPTER IX.

ORIENTAL GRANDDAUGHTERS OF PHENICIAN.

WE have seen that Aramaic, the direct descendant of the primitive Semitic alphabet, became dominant throughout Eastern Asia. For several centuries the preponderance was maintained, slightly disturbed by the invasion of Greek civilization coincident with Alexander's conquests.

With the political upheaval that followed the disruptions of Alexander's Asiatic empire, the integrity of the Aramaic alphabet could no longer be maintained in the widely separated territories to which it had spread, and there went on divers changes until several types of alphabets markedly different from one another were developed from the parent stock. The principal types of these daughter alphabets of the Aramaic are the Hebrew, the Syriac, the Mongolian, the Pahlavi, and the Arabic. Each of these scripts became the medium of communication of the doctrines of a great religion; and the history of the spread of these alphabets is curiously linked with the history of religious development. Naturally, we can no more than refer in general terms to this association here.

The Hebrew, notwithstanding it is the original language of the scriptures revered throughout Christendom, has had a relatively insignificant share in the spread of the doctrines in question.

We have seen that the early documents of the Israelites were not preserved, and that the oldest existing transcriptions of the Hebrew writings exist in the Greek language and character. The dominance of Greek and Latin among the peoples who became the champions of Christianity in the West accounts for the fact that these, rather than the Hebrew language itself, were instrumental in promulgating its doctrines. In the East Syriac became the language of Christianity, and for some centuries was prominently used in promulgating its doctrines.

The centre of Syriac culture was at Edessa, in Mesopotamia. Here, from about the second to the seventh century, great theological schools flourished, and an abundant literature was produced in the Syriac character. But soon after this the great Mohammedan wave submerged the culture of Edessa, and Syriac rapidly declined until finally it ceased to be a living language, although a cognate descendant is still employed in some small isolated communities of Western Asia.

The Mongolian script is a modification of the Syriac, which is believed to have been introduced into the Tartar kingdom of East Central Asia through the efforts of Christian missionaries who were promulgating that form of Christian thought which is commonly spoken of as the Nestorian heresy. Various modifications have been wrought in the Mongolian through contact with Chinese on the east and the Indian alphabets of Tibet on the south. The most obvious peculiarity of the Mongolian is the fact that the lines are perpendicular, resembling in this regard the Chinese character, although it has been doubted whether the custom was due to Chinese influence.

Pahlavi attained importance as the script of Persia, where it supplanted the old Persian cuneiform of Darius and his immediate successors. It became the medium of transmission of the religion of Zoroaster, and attained its greatest importance under the Sassanidae, who reigned from 226 to 641 A.D. Like the Syriac, the Pahlavi was displaced at the Mohammedan conquest, since which time the script of Persia employs the Arabic character. A colony of refugees driven from Persia by the Mohammedans settled in Western India, where a slightly modified descendant of Pahlavi, known as Parsi, or Zend, is still employed. It was through the study of this Zend that Anquetil-Duperron was enabled to fathom the secrets of Pahlavi, and make the doctrines of Zoroastrianism accessible to the Western world. The Arabic alphabet, thanks to the accidental fact of its being the medium through which the doctrines of Mohammed were transmitted, has become one of the three great dominant alphabets of the world. Nothing could be more dissimilar on first inspection than the flowing Arabic character and the stilted forms of the old primitive Semitic alphabet from which it is derived. To a large extent, however, monumental inscriptions suffice to trace the steps of the evolution. Though seeming so complex and obscure, the Arabic is seen on closer acquaintance to be a thoroughly unambiguous alphabet, with the qualification which applies to all Semitic alphabets, that the vowel sounds are only determinable through use of a relatively cumbersome system of points. The beautiful decorative effects to which the Arabic lends itself, perhaps better than almost any other alphabet, are well illustrated in some of our plates.

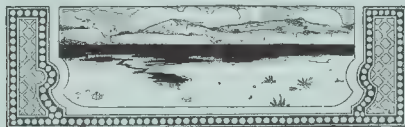


PLATE 34. SIPHRA (COMMENTARY ON LEVITICUS).

Rome. Vatican Library, Cod. Heb. A.D. 1073.

A VOLUME containing the Siphra of Torah Kohanim, the earliest commentary on the book of Leviticus (belonging as a whole to about the middle of the eleventh century) f. 1a; the Taura de Be Eliyanhu, both Rabbis, f. 112a; and Zutta, f. 159b. On vellum, about 12½ inches by 10, 168 leaves, 2 columns, 36 lines. It is dated A.M. (4)833, A. Desir. Templi 1005; corresponding to A.D. 1073, according to the colophon, on folio 112a. According to the researches of the Palaeographical Society this is in all probability the oldest MS. of these works extant in Europe.

The plate represents folio 65a.

The writing is of a fine French style, and it was probably written in Greece by a French scribe. The following is a translation made for the present work by Dr. S. Rappoport.

Leviticus xiv, 21.

... Whatever he can get, therefore it is said "one."

(5) "For a waving, to make an atonement for him." How can a waving serve as atonement, and why is it therefore written, "for a waving," etc. To teach us that if he had performed the ceremony of laying of hands on the remains of sacrifices it is as though he had made no atonement at all.

"And one tenth" (deal of fine flour), to teach us that every tenth requires a "log" (of oil); thus say the sages. Rabbi Nehemias and Rabbi Eliezer, the son of Jacob, say that a meat offering consisting of even sixty tenths (deal of fine flour) requires no more than its "log" (of oil), for it is said: "for a meat offering a log of oil."

(6) "And a log of oil." Why does he say this? Because properly he ought only to bring a third of a "log" (of oil), for we find that a rich man offering three-tenths (of fine flour) brings only *one* "log" (of oil); a poor man therefore who brings as an offering only *one*-tenth (of fine flour) ought to bring only *one*-third of a "log." Therefore it is said: "and a log of oil."

(7) "And two turtle doves or two young pigeons." He brings two, but not four.

(8) He brings what he is able to get, and a woman who has given birth to a child brings what she can get; then, just as a woman who has given birth to a child brings one (offering), for one (child), so he, too, should bring one for one.

(9) Or take it in this way: He brings what he can get, and he who defiles the sanctuary brings what he is able to get; (then we should say) just as he who defiles the sanctuary brings two for one, he too (the leper), should bring two for one.

(10) It appears at sight that we derive by analogy that which is weighty (difficult) with regard to atonement from another that is also weighty (difficult) with regard to atonement, but no analogy can be drawn from him who pollutes the sanctuary, which is not an example or weighty with regard to atonement. Or take it in this way: We derive (by way of analogy) an offering that is applied to man as well as to woman from (another) offering that is also applied to man as well as to woman; but no analogy can be drawn from the offering of a woman who has given birth to a child, which cannot be applied to man as well. Therefore it is said: "Two turtle doves or two pigeons." He brings two but not four.

(11) "That he is able to get," "such as he is able to get," "and even such as he is able to get," "and what he is able to get." Why does he say all this? Because I should be inclined to say: In what case does he bring the offering of a poor man? When he was poor

from the beginning? But if he was rich and became poor how do we know (what sort of offering he should bring)? Therefore it is said: "Even such as he can get."

(12) "Of such as he can get." Why does he say this? Because he would say: In what case only must he finish with the offering of a poor man? Only when he had commenced with that of a poor man; but if he has brought a trespass-offering when rich, and became poor (in the meantime), how do we know (what sort of offering he should bring) from the words "of such as he is able to get."

(13) "And of such as he is able to get." What does he say this for? Because, I should be inclined to think that in this case only must he finish with the offering of a rich man when he has commenced with such; but if he had brought the offering of a poor man and become rich, how do we know (what he is to do)? Therefore it is said: "And even such as he is able to get."

(14) Then I should be inclined to think that even if he had brought his trespass-offering when being poor and became rich, he should finish it with that; therefore it is said: "One for the sin offering, and one for the burnt offering, to teach us that the burnt offering is brought of the same kind as the sin-offering."

(15) Then I should think that even a woman who has borne a child and brought an offering prescribed for the poor, but become rich, should also finish with the offering of the rich; therefore it is said: "this" (is the law).

(16) "The law of him in whom is the plague of leprosy." To teach us that a poor man who had brought the offering of a rich man had discharged his duty; should we, however, think that a rich man, too, who had brought the offering of a poor man had (equally) discharged his duty? Therefore it is said: "this" is the law of him in whom is the plague of leprosy; it teaches us (too) that he can bring the offering of a poor man (for) his son, his household, man-servant and maid-servant, an offering of which is eaten among the sacrifices. I should, however, think that even for (through) his wife he can bring the offering prescribed for the rich, as Rabbi Jehuda says, therefore it is written "this." Rabbi Jehuda says, "therefore if he has divorced her he is no more obliged for her, for she writes him: from the very beginning."

CHAPTER II.

"When ye be come." I should be inclined to think that this means even when they had arrived to the other side of the Jordan. Therefore it is written "to the land," to the particular land; then I should be inclined to think even if they had come to Moab and Ammon, therefore it is written "which I give you," but not Moab and Ammon. "For a possession:" until they have conquered it. You say conquered, but when they have not yet divided it, or they have divided it among the tribes but not among the families, or have divided it among the families, but not everyone knows yet which is his part, I should infer that the plagues defile; therefore it is written, "he that owneth the house." Rabbi Jehudah says, "Is it then a pleasant information for them, that plagues will be put on them?" R. Shimeon says, "And I shall put a plague of leprosy," except accidental plagues, "in the house of the land," except a house that is built on a ship, or over a hall on four pillars, to include what is built on wood and on beams. "Your possessions," your possessions are defiled by the plagues, but not Jerusalem. Rabbi Jehuda says, "I have only heard that the sanctuary alone is excluded." Rabbi Ishmael . . .



[illegible]



PLATE 35. NEW TESTAMENT IN SYRIAC.

British Museum. Additional. MS. 7,159. A.D. 768.

"THE New Testament, according to the Peshitta version, imperfect at the beginning and in several other places. Vellum, about 8½ inches by 5¾; 197 leaves, 2 columns. Written in the convent of Mar Sebar-Isho, otherwise called Beth-Koka, on the great Zab in the province of Hediaiab, or Adiabene, when the priest Malkisedah was abbat, A. Gr. 1079, A.D. 768: ff. 1, 2, 3 and 5 are paper of the 16th century, and f. 43 has been repaired with the same paper. This is a Nestorian MS. The plate represents f. 92b, containing St. John's Gospel chapter xiv, 7-25." (*Palaeographical Society*).

The writing is fine regular Estrangéla. Titles and explicits rubricated. In the gospels the small sections are numbered red, and references to the Eusebian Canons are noted by Greek letters; e.g. column 1 lin 24 and 30; column 2: lines 17, 20, 25, 28. The MS. is fully pointed, both originally and additionally. A few old forms of letters are retained.

Translation: Authorized Version. St. John, xiv. 7-25.

The verses shown on the plate, when translated into English, compare almost word for word with the English Authorized Version, except that a few contractions are used in the Peshitta, notably in verse 23. (If ye had known me,) "ye should have known my Father also: and from henceforth ye know him, and have seen him.

Philip saith unto him, Lord, show us the Father, and it sufficeth us. Jesus saith unto him, Have I been so long time with you and yet hast thou not known me, Philip? He that hath seen me hath seen the Father; and how sayest thou then, Shew us the Father?

Believest thou not that I am in the Father, and the Father in me? the words that I speak unto you I speak not of myself: but the Father that dwelleth in me, he doeth the works.

Believe me that I am in the Father, and the Father in me: or else believe me for the very works' sake.

Verily, verily, I say unto you, He that believeth on me, the works that I do, shall he do also, and greater works than these shall he do; because I go unto my Father.

And whatsoever ye shall ask in my name, that will I do, that the Father may be glorified in the Son.

If ye shall ask anything in my name, I will do it.

If ye love me, keep my commandments.

And I will pray the Father, and he shall give you another Comforter, that he may abide with you for ever;

Even the Spirit of Truth; whom the world cannot receive, because it seeth him not, neither knoweth him: but you know him; for he dwelleth with you, and shall be in you.

I will not leave you comfortless: I will come to you.

Yet a little while and the world seeth me no more; but ye see me: because I live, ye shall live also.

At that day ye shall know that I am in my Father, and ye in me, and I in you.

He that hath my commandments, and keepeth them, he it is that loveth me: and he that loveth me shall be loved of my Father, and I will love him and will manifest myself to him.

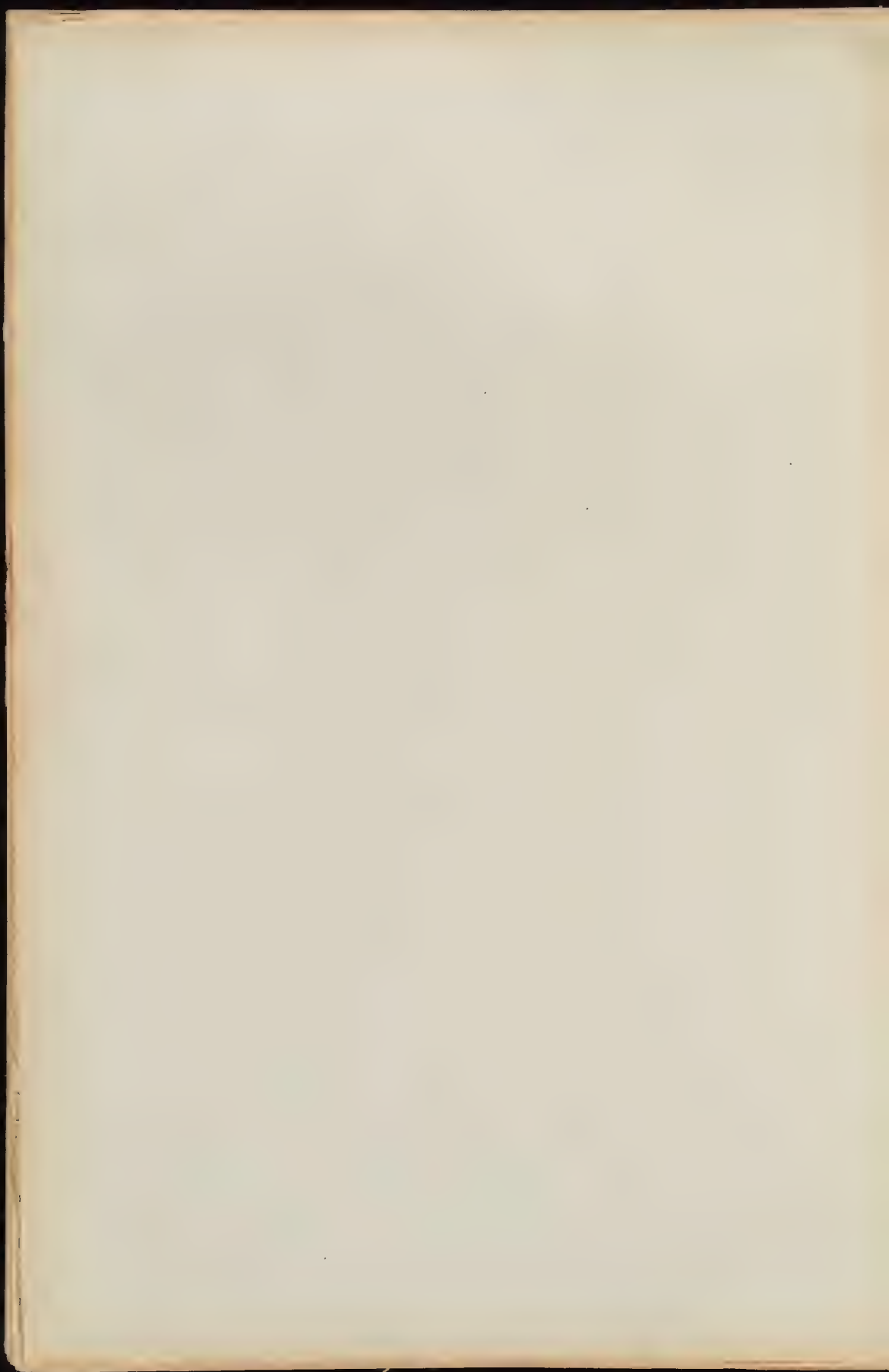
Judas saith unto him, not Iscariot, Lord, how is it that thou wilt manifest thyself unto us, and not unto the world.

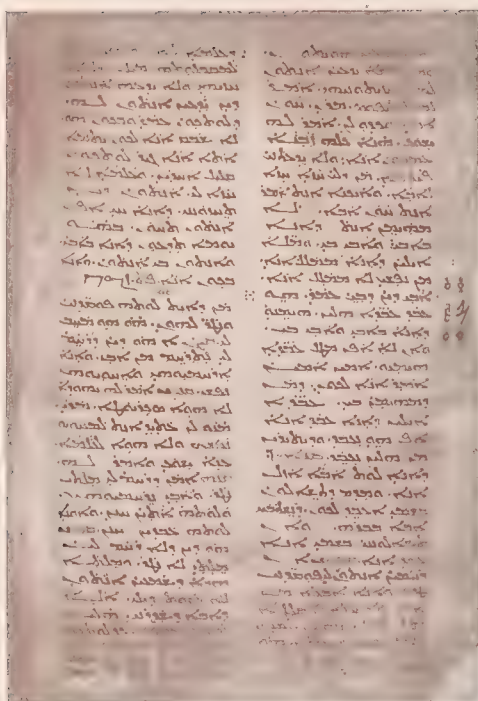
Jesus answered and said unto him, If a man love me, he will keep my words, and my Father will love him, and we will come unto him and make our abode with him.

He that loveth me not keepeth not my sayings: and the word which ye hear is not mine, but the Father's which sent me.

These things have I spoken unto you, being yet present with you.

At the foot of the page reference is made to the passages in the other gospels that contain the same narrative.





NEW TESTAMENT

(A. D. 768)



PLATE 36. MANDAISTIC PRAYERS.

Bodleian Library, Marsh. 691, A.D., 1329-30.

"A VOLUME containing various prayers.....an order of marriage, and order of setting up the priestly cross.....on the bank of the Jordan (i.e., of the river in which believers are baptised), according to the ritual of the Mandaites. On paper, about 4 $\frac{3}{4}$ inches by 3 $\frac{3}{4}$; 115 leaves. Written in Howaiza(In Khuzistan to the left of the Tigris, northwards from 'el-Basra), A.H. 936 = A.D. 1329-30 (see f. 114a). This is the oldest *dated* Mandaitic MS. in Europe up to the present time. The plate represents f. 59b and 60a, according to the present numeration (for the MS. is sadly misbound)." (*Paleographical Society*.)

The following is a free translation by Dr. S. Rapoport:

Right-hand page of Manuscript:

Whoever recites this prayer shall have remission of sins; and every Christian who recites this prayer shall obtain mercy (love). Their names shall be mentioned in justice (the world of justice); the guardian of light shall make them dwell with him.

T. Tatria, son of Tassmin and T. Tatria, son of Tassmin (recited?) this prayer.

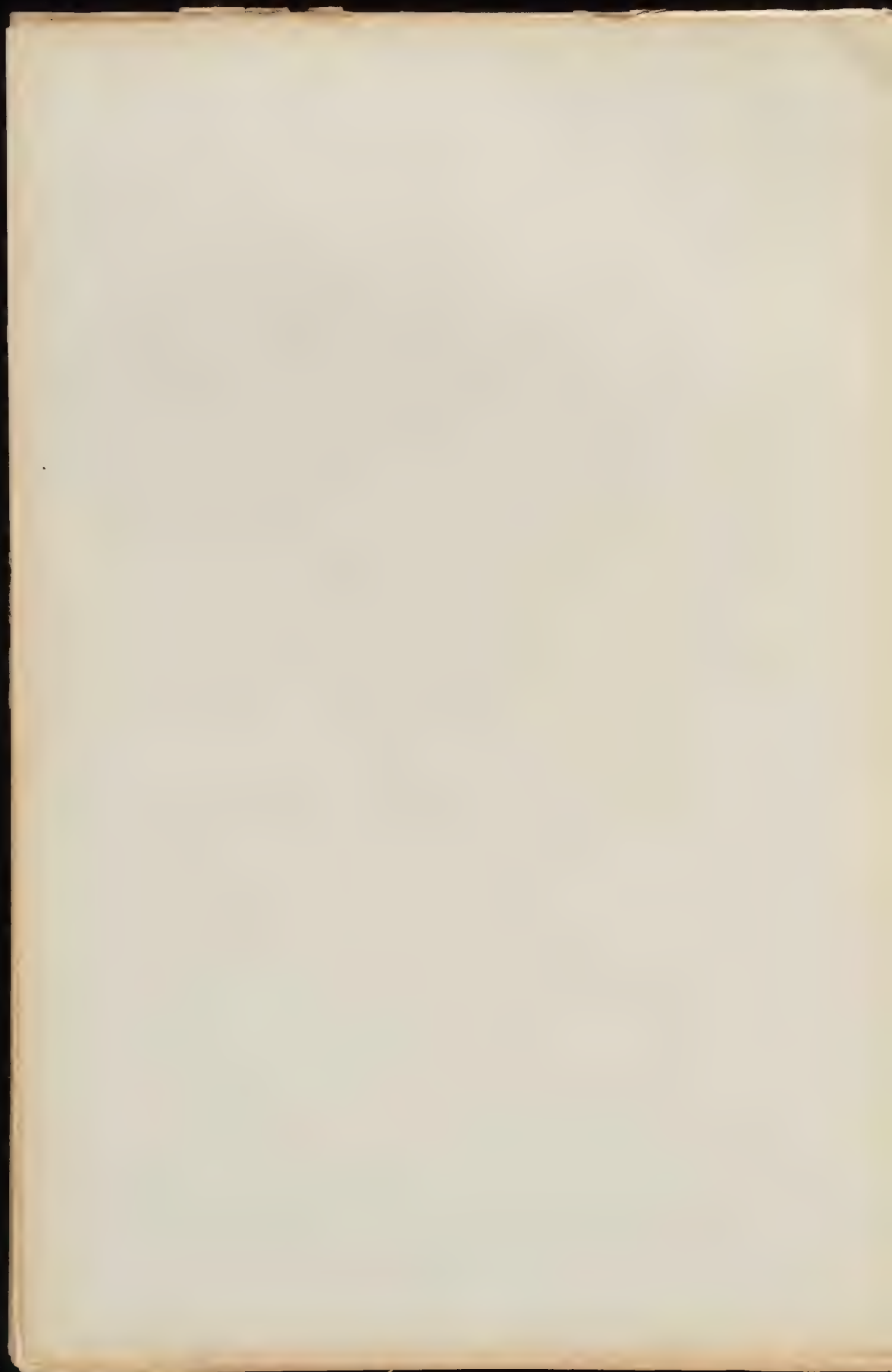
Left-hand page of Manuscript:

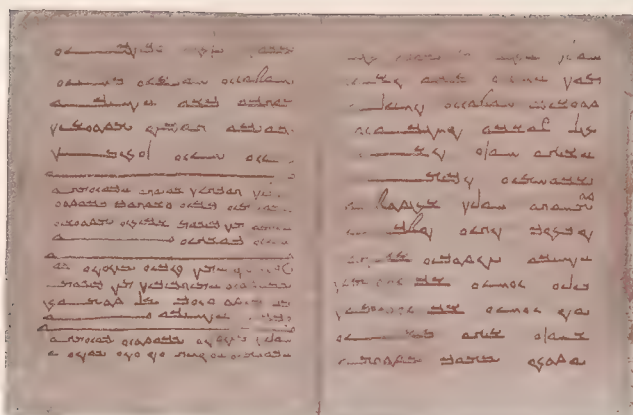
They should derive omission of sins and guilt in the great place of light and in the dwelling of splendour, where the pure (righteous one) enjoy life (or Life is victorious).
finis.

These two prayers of the established order are recited after the Discourses of the day before the blessings and the wishing for life.

Hymns on (fruit?) and Hymns and Discourses that are recited, etc.

These Hymns and Discourses and rules for prayer I, the poor and grateful, copies.....





PRAYERS, ETC.

(A. D. 1529-30)

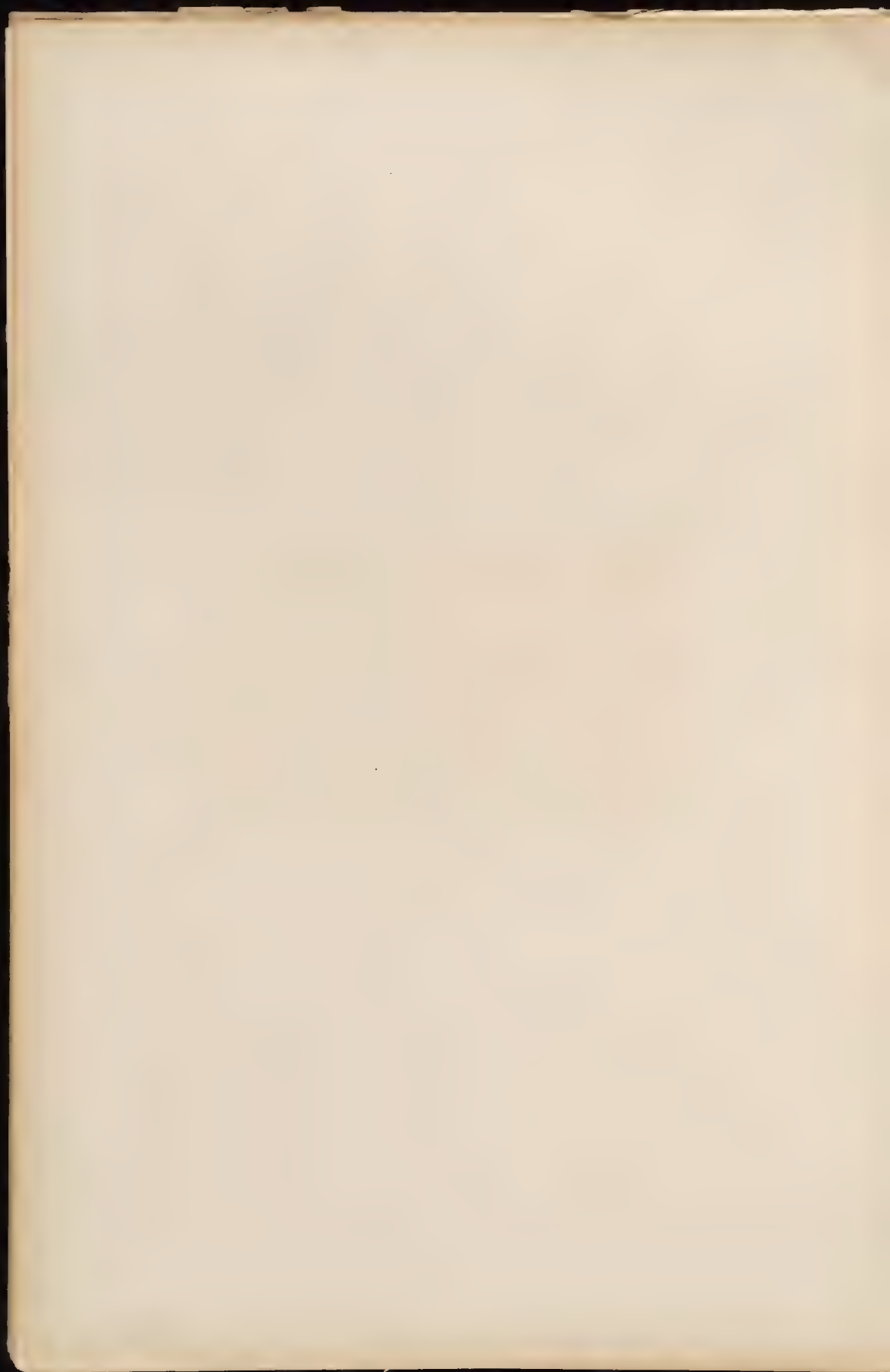


PLATE 37. MONGOLIAN RELIGIOUS MANUSCRIPT
(EIGHTEENTH CENTURY).

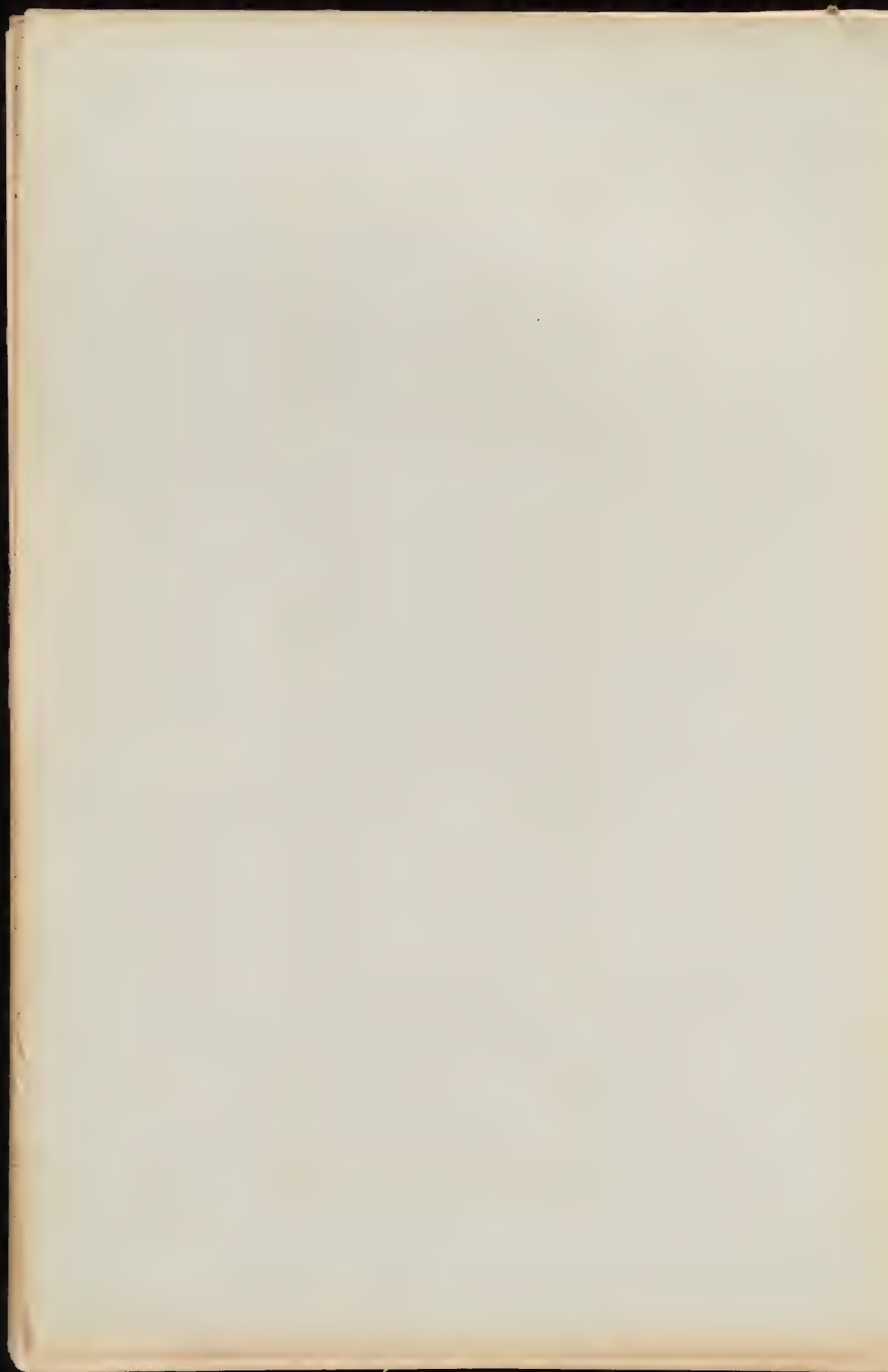
British Museum. Oriental MS., 5,706.

THE cover of a Mongolian book in manuscript, measuring $19\frac{1}{4}$ inches by $6\frac{1}{2}$ inches, the inner portion being $14\frac{1}{4}$ by $3\frac{1}{2}$ inches. Described in the British Museum Catalogue of Oriental MSS. as "Portions of two religious works, apparently sutras, translated from the Kanjin, XVIIth century?"

The MS. was received at the Museum in 1893, and owing to the fact that it is practically only returned missionaries who can read the Mongol writing, it remained uncatalogued until 1899.

The covers of such books are generally used to turn the pages upon it in order to read the verso.

A general account, with a copious bibliography of Mongol literature, will be found in an article by Professor B. Julg, in the "Journal of the Royal Asiatic Society," London, 1882, Vol. XIV, page 42ff. See also Mollendorff's "Manual of Chinese Bibliography," Shanghai, 1876, pages 305-8.





MONGOLIAN RELIGIOUS MANUSCRIPT.

18th Century A.D.

British Museum, Oriental MS 3706



PLATE 38. THE BUNDAHISH, OR "BEGINNING
OF THE CREATION," IN PAHLAVI.

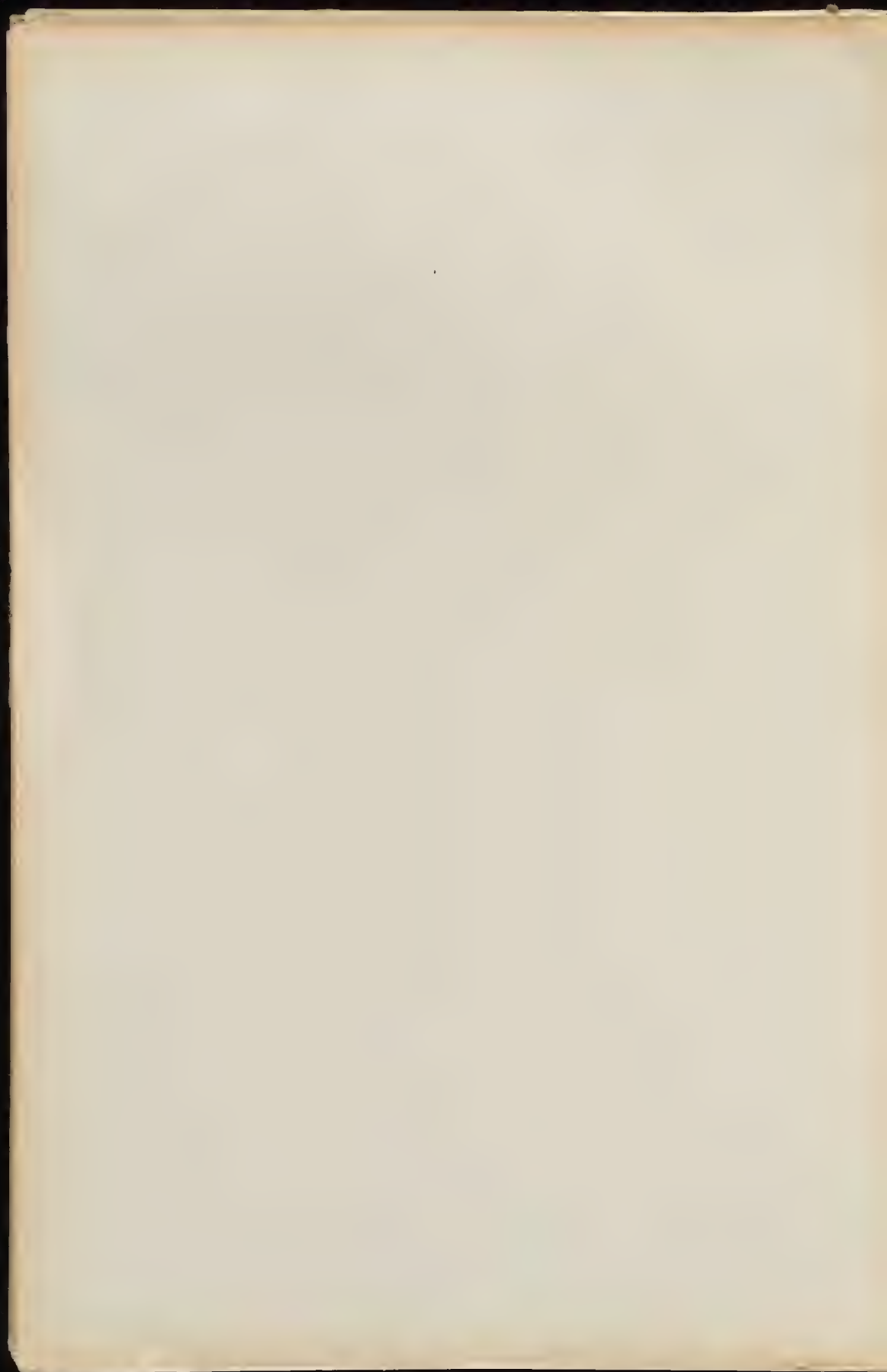
British Museum, Add. MS. 22,378. (Eighteenth Century.)

THE Bundahish, or "Beginning of the Creation," in Pahlavi, with an interlinear translation in Persian, and a glossary in Pahlavi, Persian, and Zend. Written on paper measuring 9½ inches by 6¼ inches. There are 53 folios with 15 or 16 lines of writing on a page. Being written from right to left, the volume is paged to turn over from left to right, thus reversing the European method.

The British Museum Catalogue of Oriental Manuscripts describes the document as being written partly in Nestilik and partly in Gujaret in the eighteenth century. It contains four portions. On folios 2-9 there is a fragment of the Bundahish, namely Chapter 18 and a portion of Chapter 19, in Pahlavi with interlinear translation in Persian characters and a Persian paraphrase. The left side of the plate represents folio 2a. Folios 10-17 contain the beginning of Shikan Gumant Guzür, written in the same manner as the preceding fragment. On folios 18-49 there is a Zend, Sanscrit, and Persian vocabulary written in three columns. On the plate (which shows folio 18b) the first column contains the Zend words in the original with a Persian transcription underneath. The second column has the Sanscrit word in Devanagari, also accompanied by a transcription, on the first page in Gujaret, and on the others (as in the plate) in Persian characters. In the third column are the Persian equivalents of the words. The second column contains many words which are not Sanscrit at all, but Zend words transcribed in Devanagari. The words are arranged roughly by subjects, but without being divided into classes. The fourth part of the book contains some remarks on the Zend letters and on the permutations they undergo in cognate Persian and Sanscrit words.

The manuscript is described by Professor Sachau in his "Contributions, etc.," p. 282, and by Dr. Justi in his "Introduction to the Bundahish," p. 17.

The Bundahish is an extensive theological work, corresponding somewhat to the Hebrew book of Genesis, and giving an account of the creation of the world, its government and final destruction. This compilation dates from the Arabian period.



[illegible]



PLATE 39. THE KORAN.

British Museum. Oriental Manuscript 2,165, (Eighth Century, A.D.).

THE plate represents a page (l. 77a) from a fragment of a manuscript copy of the Koran made in the eighth century, A.D. It is written on vellum, with pages measuring about 12¼ inches by 8½; and contains 121 leaves.

The Palæographical Society, in its description of this plate, says: "The easy flowing style of the writing (so different from the stiff artificial Kufi of a later date), the paucity of diacritical points, and the total absence of vowels, all warrant us in ascribing this MS. to the eighth century. The Suras have no titles, but these have been generally supplied in red, or, less frequently, in black ink by a hand of the ninth century."

The plate begins with the latter part of the "Sura of the Poets" and continues into the "Sura of the Ant." In the first sura it is said that the devils did not descend with the Koran, as it would have been against their interest and moreover not in their power to do so, not being admitted even to hear it in Heaven. Advice follows as to what Mohammed must teach the faithful, behaving with meekness towards them and, above all, trusting in God, who knows and sees everything. It goes on to teach the faithful how they must beware of poets as deceivers, and people who say that which they do not, and are all possessed of devils, with the exception of the few, who believe, do good works and repeat often the name of God, never attacking any one; for those, who are the first to attack, shall learn in the next life what punishment has been prepared for them.

In the beginning of the "Sura of the Ant," after the invocation: "In the name of God, the compassionate, the merciful, etc.," it is said that the signs of the Koran are: that it is a director and a book of good tidings to all faithful believers, who are regular in their prayers, charitable to all and believe firmly in the life to come. And as to those who believe not, their works will be their punishment.

Description and transliteration by the Baron Bernardo Quaranta di San Severino, LL.D., LL.O.D.

وما تزلت به النياطين ۞ وما ينبغي لهم
وما يستطيعون ۞ انهم عن السمع لبعرون
ن ۞ فقل تدع ۞ الله الها اخر فتكون
من العذبيين ۞ وانذر عشيرتک القرين ۞
واخفض جناحك لمن اتبعك من المؤمنين ۞
فان عضوك فقل انى برى ما تعملون ۞
وتوكل على العزيز الرحيم ۞ الذى ي
ال حين تقوم ۞ وتقلبك فى الساجدين ۞ انه
هو السميع العليم ۞ هل انبئكم على من تنزل
النياطين ۞ تنزل على كل افاك اتيهم
يلقون السمع و اكثرهم كاذبون ۞ وا
لننصر ايتبعهم الغاوى ۞ الم ترانهم فى
كل واد يهيون ۞ وانهم يقولون ما لا
يفعلون ۞ الا الذين امنوا وعملوا الصالحات
وذكر الله كثيرا وانتصروا من بعد
ما ظلموا و سيعلم النبى ۞ ظلموا الى مقلب يقلبون ۞
فاخذه سورة صلى النبل وحي ربه تسعين ۞ فيها سجد
بسم الله الرحمن الرحيم ۞
ا طس تلك اياته القرآن وكتاب بين
هدى و بنشر للمؤمنين ۞ الذى يقيمون
الصلوة ويؤتون الزكاة و هم
بالاخرة هم يوقنون ان الذين لا يؤمنون

TRANSLITERATION INTO MODERN ARABIC OF TEXT OF PLATE 39.



Handwritten text in Arabic script, likely a fragment of the Quran, showing dense, cursive script on a rectangular piece of parchment or paper. The text is arranged in approximately 20 horizontal lines, with some lines being longer than others, suggesting a poetic or rhythmic structure. The ink is dark, and the background is a light, aged paper.

THE KORAN
(8th CENTURY)

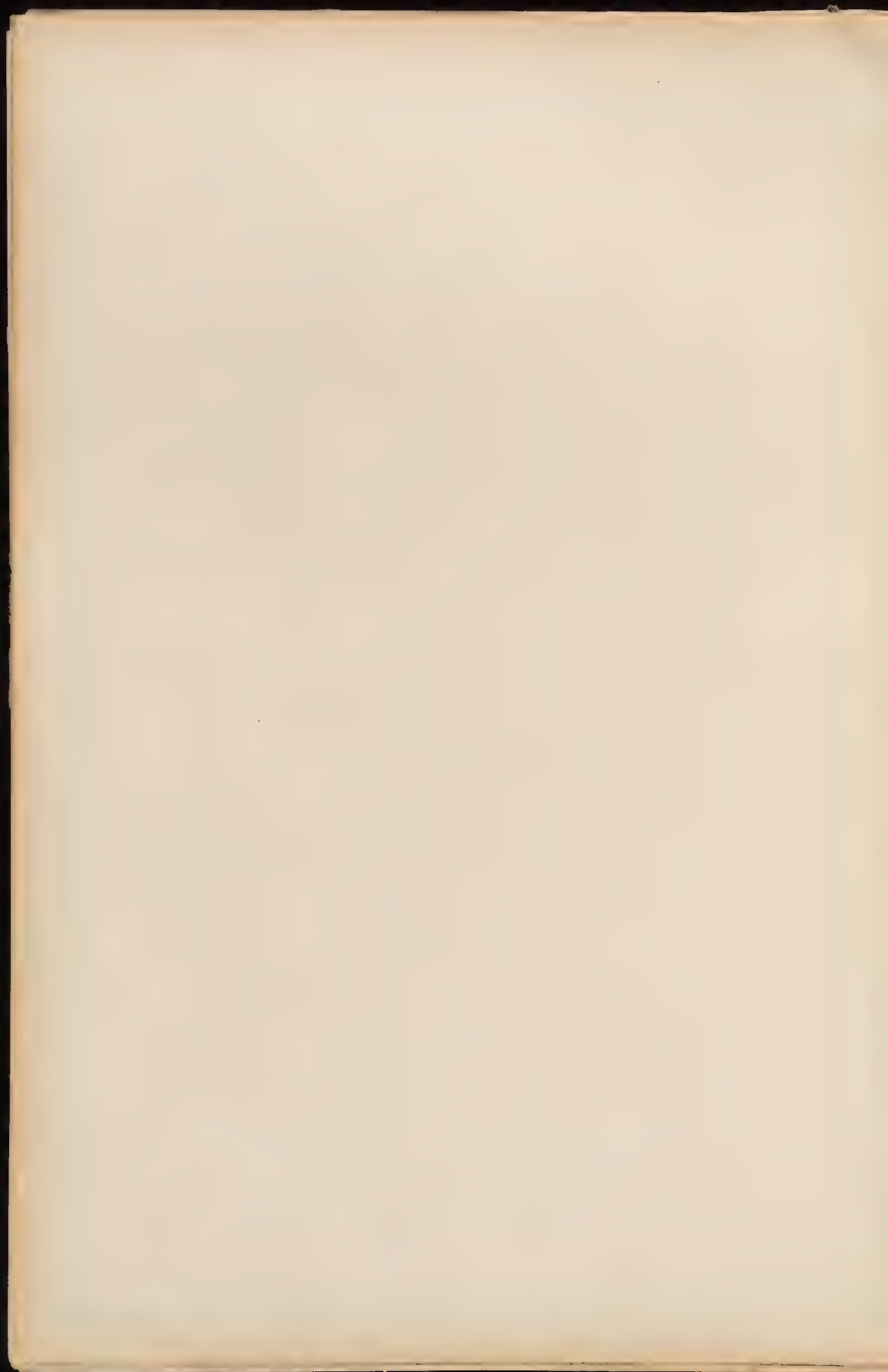
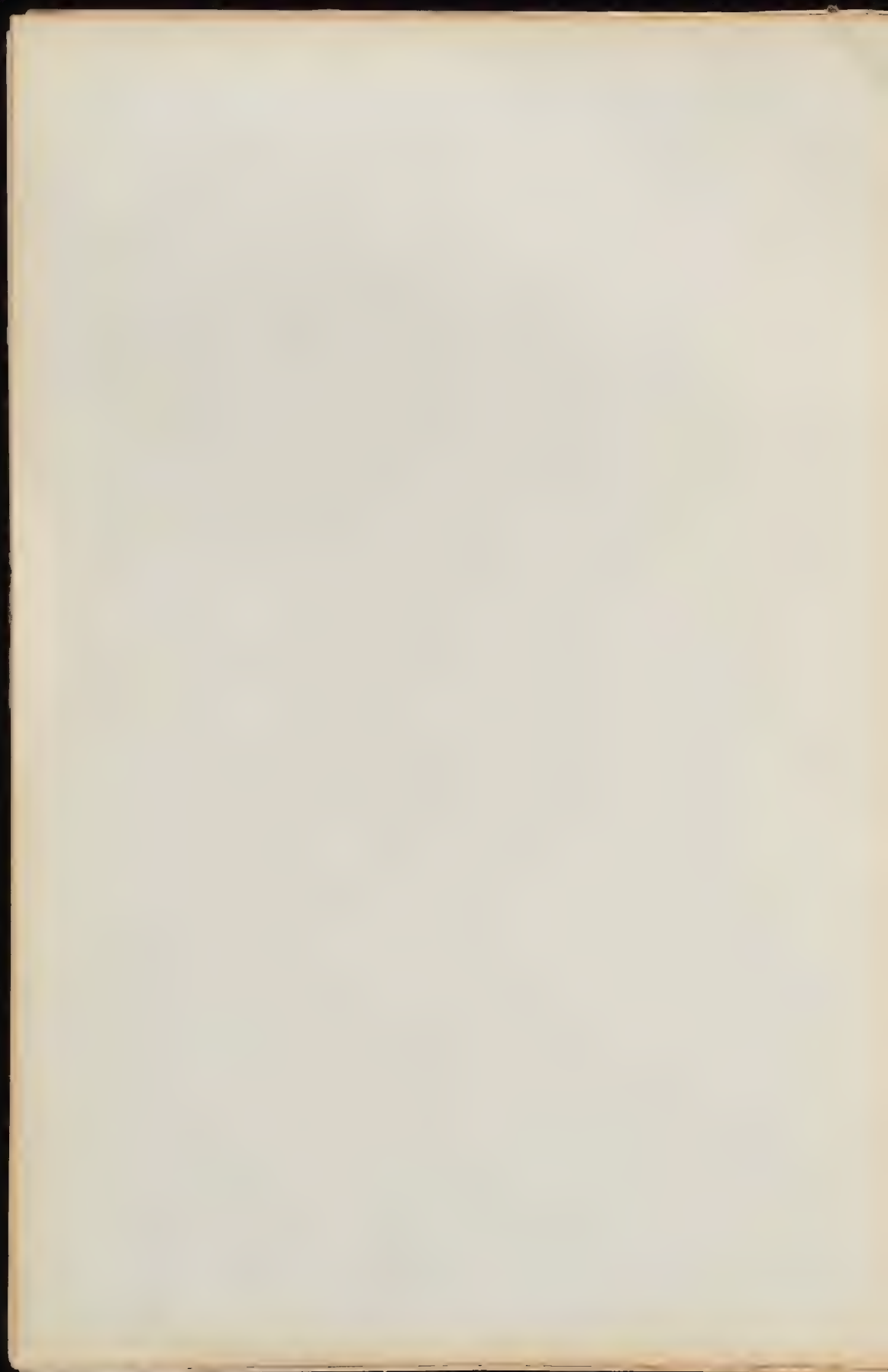


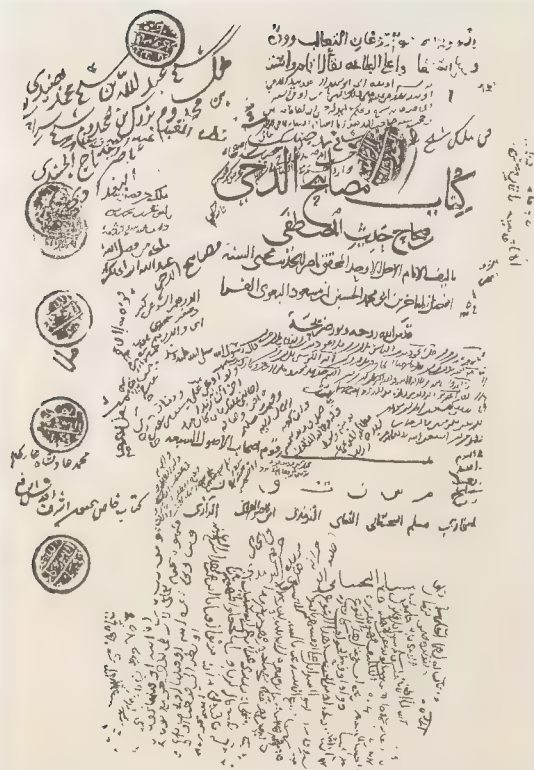
PLATE 40. BAGHAWÎT'S MASÂBÎH.

India Office Library, London. (Fourteenth Century, A.D.)

THE plate represents the title-page of the manuscript preserved in the Library of the India office, London, and is from the celebrated collection of traditions, called *Masâbîh ad-duja*, by the famous author al-Husain Ibn Mas'ûd at Baghari, who died A.H. 510 (according to others, 516), which corresponds with A.D. 1132 or A.D. 1138. The title-page contains numerous illegible notes and scribbblings of copyists. Of value is the author's mentioning the seven canonical collections from which his work is compiled, viz.: Bukhari, Muslim, Sajastani (Sigistani), Tirmidhi, Kazwini, and Darini. There are numerous impressions of seals and notes of the proprietors of the MS., amongst them the Shêkh 'Abdallah Ibn Shêkh Muḥammad Baḡidi Ibn Maḥdûm Buzurk Ibn Maḥdûm.

Described for this work by Dr. Paul Brønne.





BAGHAWÎH'S MASÂBIH.

A Collection of Traditions in Arabic. Penmanship apparently of the eighth century.
India Office, London.



PLATE 41. SIRAT OR BIOGRAPHY OF MOHAMMED IN ARABIC.

INDIA OFFICE LIBRARY (FOURTEENTH CENTURY, A.D.).

Summary account of what is contained in the reproduced page of the Manuscript of the Life of Mahomed beginning:

ذكر صه خلق رسول الله صلى الله عليه وسلم

*Description of the Prophet of God's appearance;
"May God bless Him."
"on His health."*

THE prophet of God was, according to the various statements of authors mentioned by the writer (a method of compilation used by Arabic historians), fair of skin, but well colored, with eyes large and black; thick and flowing hair, austere face with thick dark beard and thin cheeks.

His neck was long and well shaped; in walking he carried his hands and his feet as if descending a hill.

On his forehead he had a vein, that swelled in anger.

He was not tall and not short, not thick and not thin, but of just proportions, neither after him has there been any one like him, on him health. . . .

The prophet of God, on him blessing, had a big head and was well shaped of body.

He had the edges of the eyelids with long lashes and the eyes slightly bloodshot.

The hands and feet were large and chapped.

The part of the back, that rests between the omoplates, was free from hair.

He had the seal of the Prophets of the most excellent race, and was good of disposition and sincere. Nobody after him was like him. May God bless him and give him health. . . .

The following is Sir Wm. Muir's translation of the text of the plate from the MS. copy in the India Office Library, London:

"The companions of the Prophet indeed gave much assistance, but the claims upon him increased and the country was one straitened for means. There was not in it the means of support, for their fruits were such as wanted little water, which the men brought upon their backs or the camel's; but there were but few camels for that. And when the disease (premature dripping) smote the palms, the fruit was lost that year."

Mahomed's appearance: his handsomeness praised throughout.

"Ali was sitting in the mosque of Cufa, his sword belt supporting his knees, and being asked, he described Mahomed's person as follows:

"He was fair of complexion with a measure of ruddiness; eyes intensely black; his hair not crisp, but depending; beard bushy and thick; cheeks not fat, with a little hair like a tassel in the line from the breast to the navel, as if his neck shone like a vessel of silver; he had a line of hair from his breast to his navel like a branch, but besides this he had no hair on his belly or chest. His hands and feet were (not hollow but) filled up. When he walked it was as though he walked from a higher to a lower place; and when he walked it was as though he pulled (or wrenched) his feet from the stones; when he turned he turned round entirely. The perspiration on his face was like pearls and the smell thereof was pleasanter than musk of pure quality. He was neither long nor short; he was neither weakly nor vile; the like of him I never saw before or after.

"Mahomed had a large head, large eyes, large eyelashes; his color bright and shining; large joints of his limbs; a long narrow line of hair from his chest to his belly.

"He was not very tall, but above the middle height. When he approached with his people he appeared to cover them (shutting them out of view). (This I suppose means that the eye of the observer was attracted by him only. Fyz Ahmed holds that it refers to a sort of miraculous illusion.)

"His hair was neither crisp nor frizzled; curly nor quite smooth and plain. It was like that of a curly haired man combed out. His face was neither very fat nor very lean: it was round; he had large joints and a broad chest. His body was free from hair. Whoever saw him for the first time would be awe-stricken at his appearance, but on close intimacy this would give way to love.

"His pupil was intensely black; his back large."

The date of the manuscript is not known with exact certainty, but the catalogue of the India Office Library assigns it to the eighth century of the Mohammedan era, which corresponds with the fourteenth century A.D.





SIRAT OR BIOGRAPHY OF MOHAMMED IN ARABIC.

By Ibn Sa'd (Kātib al Wākidī). Probably of the eighth century.
India Office, London



PLATE 42. THE KORAN IN ARABIC WITH PERSIAN
INTERLINEAR TRANSLATION.

Gotha Ducal Library. MS. Arab, 914 (Twelfth Century).

THE plate represents f. 144b of the Koran. The book contains a Persian interlinear translation, and a commentary in the same language. Dr. Petsch, author of *Die Arabischen Handschriften der herzoglichen Bibliothek zu Gotha*, says it is the oldest Persian MS. that he has ever seen (p. 419). In the Palaeographical Society's Facsimiles, Oriental Series, plate 73, it is assigned to the twelfth century, A.D.

The first nine lines contain a philological commentary in Persian, on the end of Sura XXXIV.

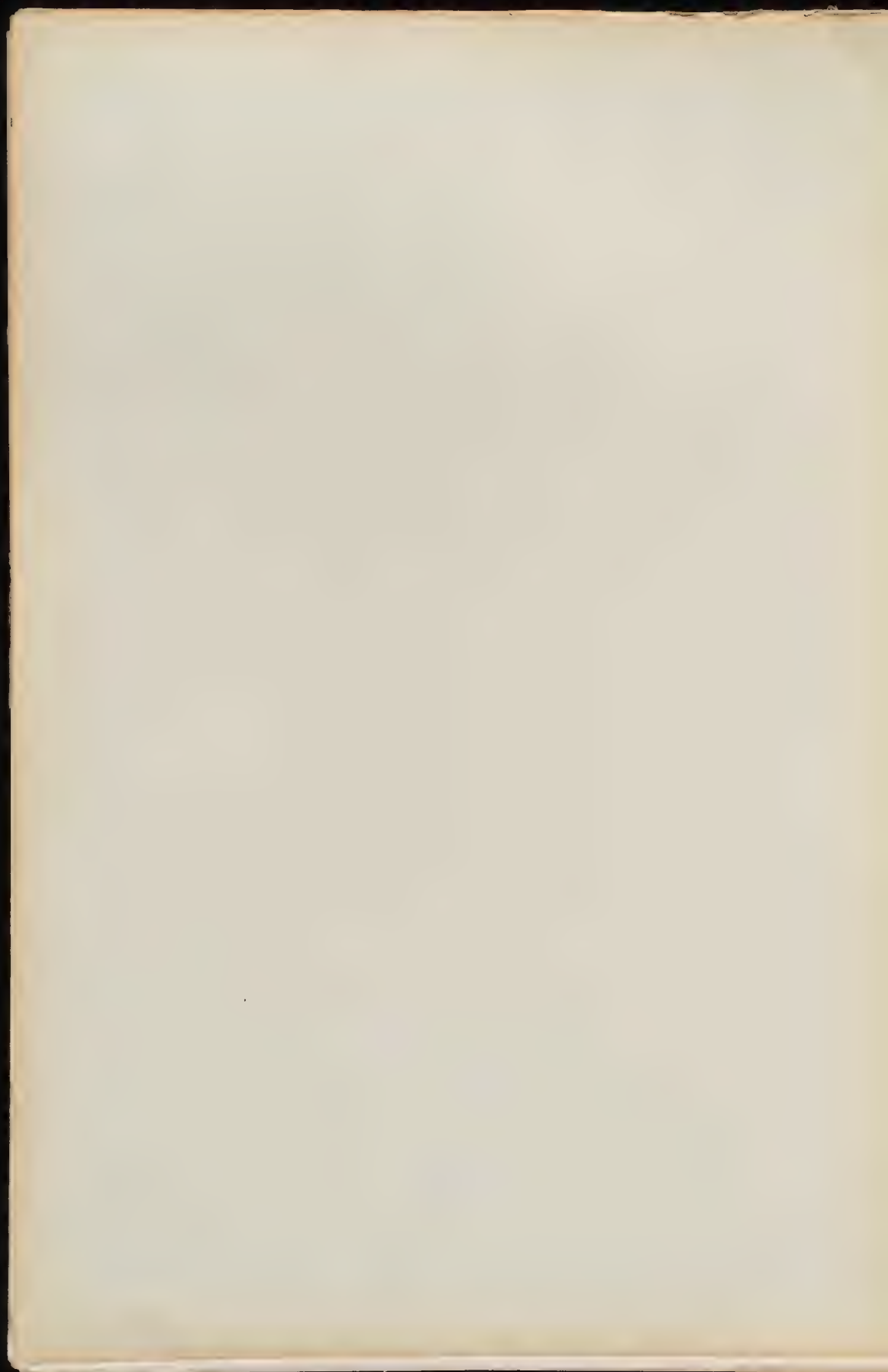
With line ten begins Sura XXXV, called "The Creator," or, according to others, "The Angel," the first verse of which is given in full, with interlinear translation and commentary in Persian. Sura XXXV reads in English translation as follows :

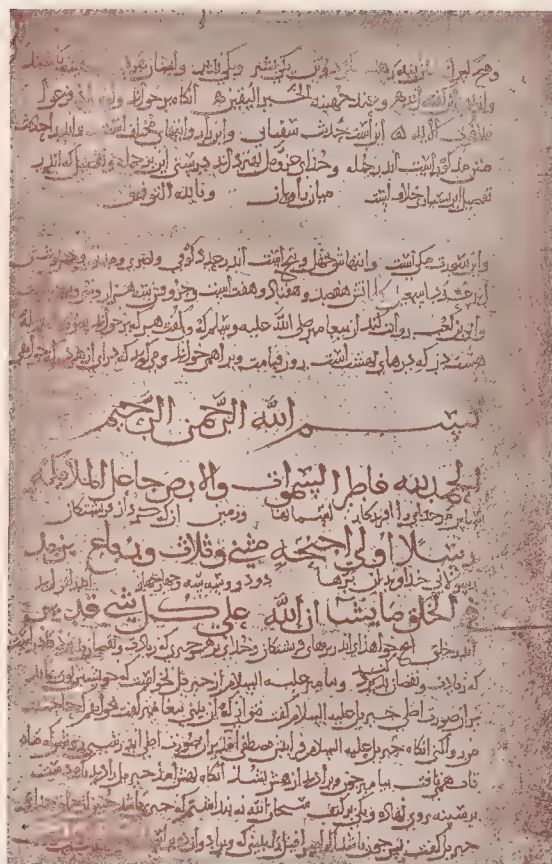
"In the name of the Most Merciful God. Praise be unto God, the Creator of Heaven and earth, Who maketh the angels His messengers (employeth the angels as envoys), furnished with two, three, and four pairs of wings, God maketh what additions He pleaseth to His creatures (He addeth to His creatures what He will). Truly God has power over all things."

The wings mentioned in Verse I refer to the greater or lesser number of wings angels have according to their different degrees, the words not being designed to express the particular number. With this explanation given by Sale the Persian commentary agrees as a whole.

The last words of the last line begin verse 2 of Sura XXXV.

Described and translated by Dr. Paul Brönnle.





THE KORAN IN ARABIC
WITH PERSIAN INTERLINEAR TRANSLATION
(12TH CENTURY)



PLATE 43. THE KORAN

British Museum, Oriental, 1270 (A.D. 1254).

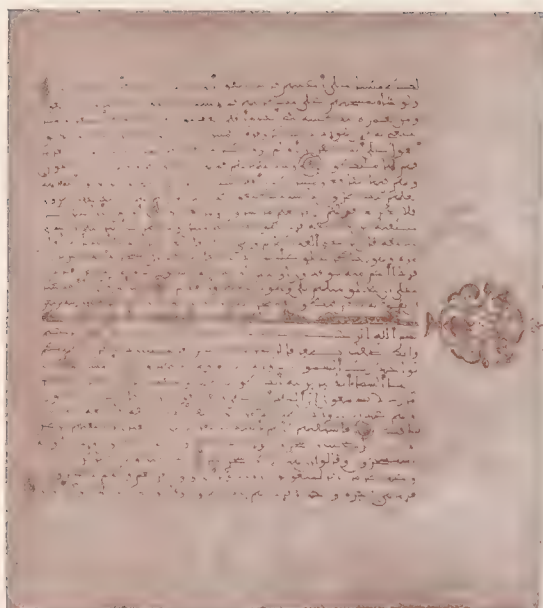
THE plate represents f. 97b of a fragment of a manuscript copy of the Koran made in the thirteenth century. The plate begins at the end of "Sura Y. S." and continues into the "Sura of those who rank themselves in order." In the first it is said that if God pleased He could put out the eyes of the unbelievers and transform them in other shapes and make them unable to go backwards or forwards. Mohammed was not sent to be a poet. The Koran is only an admonition from God to warn the living and condemn unbelievers, who will not be grateful, although God has given them cattle and goods, and have taken other gods, who are unable to assist them. Mohammed must not therefore be grieved by their speeches, for God knows everything. Man forgets his origin and asks who can bring rotten bones into life again. God can and will. He has but to say, Be, and it is. Praise be given to Him.

In the following Sura it is said that: In the name of the Most Merciful God, by the angels ranked in order, those who dispel the clouds and read the Koran, truly, God is one, Master of all things and Lord of the beasts. God has adorned the lower heaven with stars, and those devils, who should want to hear the discourse of the sublime assembly, will be pursued by a shining flame. When they are warned the unbelievers scoff and laugh; but there shall be one blast of the trumpet and they shall exclaim: "This is the day of judgment."—*Description, Transliteration, and Translation by the Baron Bernardo Quaranta di San Severino, LL.D., LL.O.D.*



TRANSLITERATION INTO MODERN ARABIC OF THE TEXT OF PLATE 43





THE KORAN

(A. D. 1254)



PLATE 44. RASHIDU'S UNIVERSAL HISTORY.

Royal Asiatic Society, Arab. P. Cat. 1. A.D. 1314-15.

THE plate shows a page of a fragment of the work entitled, "Gami u t-Tawarih, or Universal History," composed in Persian by Rashidu d-din Fadlu'llah ibn Tinadu 'Imadu'd-daula, commonly called Rashid Tabib, and translated into Arabic under the author's inspection.

It is written on paper, with pages measuring about 19 in. by 11½, and contains 63 leaves. Other and larger portions of the manuscript were discovered by the late Dr. D. Forbes in the library of Colonel Baillie, and have been transferred to the University Library, Edinburgh. In the facsimiles published by the Palaeographical Society (London, 1875), referring to this plate, it is said, "According to a note at the end of the History of India, f. 40b, this copy was transcribed in A.H. 714 = A.D. 1314-15, four years before the death of the author, which took place by the hand of the public executioner."

The plate reproduces a page of the manuscript Arabic copy, written clearly in Nashi handwriting, and speaks of the siege of the Jewish stronghold of the Beni Nuzair (read 'an Nadhir), by Mohammed and his followers. It tells how Mohammed, being unwilling to have the Jews of the Beni and Nadhir any longer in the neighborhood of Medina, sent to them Mohammed, son of Maslama, with the message that they should within ten days go forth from their stronghold with their families, leaving behind them their property and their arms. Having refused to obey this order, Mohammed besieged the fortress and they had to give in and left the place, with their children and their household property, on seven hundred camels, and went to Kaibar, as the nearest of halting places, and Mohammed took their property and their arms, amounting to fifty skins of sheep and three hundred and forty swords, and made himself master of the Beni.

He took all, dividing it among his companions, Abou-Bakr, Abd-ar-Rahman, Omar, and a part he kept for himself.

Mr. Morley, in his "Descriptive Catalogue of the Historical MSS. in the Arabian and Persian Languages preserved in the Library of the Royal Asiatic Society," gives the following interesting information of the picture that adorns the plate:

"In the fragments relating to the history of Mohammad, there is a curious pointing of the siege of the fortress of the Beni Nuzair, in which there is a portrait of the Prophet. He is represented on horseback and an angel (Gabriel) is hovering over him, holding in one hand a flask and in the other a cup. In general, as is well known, the eastern artists refrain from depicting the sacred features of Mohammad, substituting, in place of a head, a flame of glory. Mr. Bland indeed possesses in his inestimable collection a MS. in which there is a portrait of the Prophet; but with that exception, this is the only instance I know of in which his features are portrayed."

Mr. Bland's MS. is now believed to be in the collection of the Earl of Crawford and Balcarres.

Description and Transliteration by the Baron Bernardo Quaranta di San Severino, LL.D., LL.O.D.

انصرت صلي الله عليه واله وسلم ك حاصر
بي النضير كره يردت وكما آتجه از الوب
قلعه بئر وسنك مي انداختند

THIS PERSIAN PHRASE IS TO BE FOUND AT THE TOP OF THE PICTURE REPRODUCED BY THE PLATE, AND IS THE TITLE OR HEADING OF THE FRAGMENT ABOVE DESCRIBED.





PLATE 45. ARABIC COINS.

(A. D. 1225-1806.)

THE coins depicted on the plate were originally selected at the instance of the Palaeographical Society, by Mr. Stanley Lane Poole, for the purpose of exemplifying the history and development of the Nashi character, from the seventh century of the *Hegira* down to the present day. They have been especially described for this work by the Baron Bernardo Quaranto di San Severino.

DESCRIPTION OF THE COINS.

- Coin 1. Gold coin of the year 622 of the *Hegira* (A. D. 1225), struck in Alexandria in Egypt, by 'Al-Kamil Mohammed, one of the Ayyobid Sultans, who succeeded to his father, Aâdil Sa'ef ed-Béen-abô-Bakr, in 615, and reigned until 635.
- Coin 2. Gold coin of the year 752 (A. D. 1351), struck in Cairo, of the reign of Sâalib-Sâalab-ed-Béen Sâalib, belonging to the dynasty of the Babrêe Mamlook (or of "the River," because their headquarters were in the Island of er-Rôdah). This sovereign succeeded to Nâasir Nâasir ed-Bên Hasan, 752 (A. D. 1351).
- Coin 3. Gold coin of the sixth year of al-Kansôoh al-Ghôori's reign, 914 (A. D. 1508). This sovereign belongs to the dynasty of the Burjêe-Mamlook (or of "the Fort"). He is the next to the last sovereign of this line before the Othmanlêe Sultans, and succeeded to Ashrâaf Janbalâat the year 905 (A. D. 1500).
- Coin 4. Gold coin of Al-Wâathik, 665 (A. D. 1267), belonging to the dynasty of the Almohades. He was the last sovereign of this line in Morocco and succeeded to Abou-Afs-Omar-Murtada in 665 (A. D. 1266). His reign ended after two years, the Marinids having in that year conquered Morocco.
- Coin 5. Silver coin of uncertain date, of North Africa, belonging to the reign of a sovereign of the Muhawid or Almohade dynasty.
- Coin 6. Gold coin of Tâosuf III, 801-820 (A. D. 1398-1417). He belonged to the dynasty of the Nasrids, who reigned in Granada from 620 to 807 (A. D. 1232 to 1492), that is to say, until the capitulation of the caliphate in Spain, under Ferdinand the Catholic. This sovereign succeeded to Mohammed VIII in the year 810 (A. D. 1407), and reigned until 820 (A. D. 1417).
- Coin 7. Silver coin of Mohammed I of the Filalêe line, belonging to the Shareefi dynasty. He succeeded to Abd-Allah, and reigned until the year 1204 A. D.
- Coin 8. Silver coin of the reign of Kay-Kubâad I, 612 (A. D. 1221), belonging to the Seljuk-ar-Rum dynasty in Asia Minor. This dynasty reigned from 470-700 (A. D. 1077-1300). Kay-Kubâad I succeeded to Izz-ad-Béen Kay Kawus I, and reigned until the year 634 (A. D. 1236).
- Coin 9. Gold coin of Mustafaa III, belonging to the dynasty of the Othmanlêe Sultans. This sovereign succeeded 1171 (A. D. 1758) to Othmâan III, and reigned until the year 1187 (A. D. 1773).
- Coin 10. Silver coin of Abou Sa'ed, belonging to the dynasty of the Ilkhans or Mongols of Persia. He succeeded in 716 to Uljai'too, and reigned until 736 (A. D. 1336).
- Coin 11. Silver coin of Husên I, belonging to the Safawid dynasty. He succeeded in 1105 (A. D. 1694) to Suleimaan I, and reigned until 1135 (A. D. 1722).
- Coin 12. Silver coin [1121 (A. D. 1709)] of the same reign and sovereign as the preceding one.
- Coin 13. Gold coin of the Shâah Tathalêe, the second sovereign of the Kajar dynasty, who succeeded in 1211 (A. D. 1797) to Aka-Mohammed, and reigned until 1250 (A. D. 1834).
- Coin 14. Gold coin [1225 (A. D. 1810)] of the same reign and sovereign as the preceding one.
- Coin 15. Gold coin of Muhammad II Ibn Taghlak, belonging to the dynasty of the Taghlakid Sultans of Belbêe. He succeeded in 725 (A. D. 1324) to Taghlak-Shâah I, and reigned until 752 (A. D. 1351).
- Coin 16. Gold coin of Aâkbar Gelâl-ed-Béen, belonging to the dynasty of the Mogôol Sultans in Hindustani. He succeeded [1563 (A. D. 1556)] to Humâiôn-Nâasir-ed-Béen, and reigned until the year 1014 (A. D. 1605).
- Coin 17. Gold coin of Shah-Jahâan, one of the Mogôol Emperors of Hindustani. He succeeded in 1037 (A. D. 1628) to Dawar-Bakhsh, and reigned until 1068 (A. D. 1658).
- Coin 18. Silver coin of Mangoo-Timoor, belonging to the dynasty of the "Golden Horde," so-called from the royal camp of the Khan: "Sir Orda, or Golden Camp." This sovereign succeeded in 664 (A. D. 1266) to Beraka, and reigned until 679 (A. D. 1281).
- Coin 19. Silver coin of Shâahêen-Kirâai, belonging to the dynasty of the Crimea Khans. This sovereign succeeded (1191) to Dawlak III, and reigned until 1197 (A. D. 1783), when Crimea was given up to Russia.
- Coin 20. Silver coin of Timôor, who founded the Timôorid dynasty in Transoxiana, 771 (A. D. 1369).
- Coin 21. Gold coin of Haidar Tora, belonging to the tribe of Mangits in Transoxiana. He succeeded to Mêer Masôon Shâah Murâad [1215 (A. D. 1800)], and reigned until 1242 (A. D. 1826).





ARABIC COINS

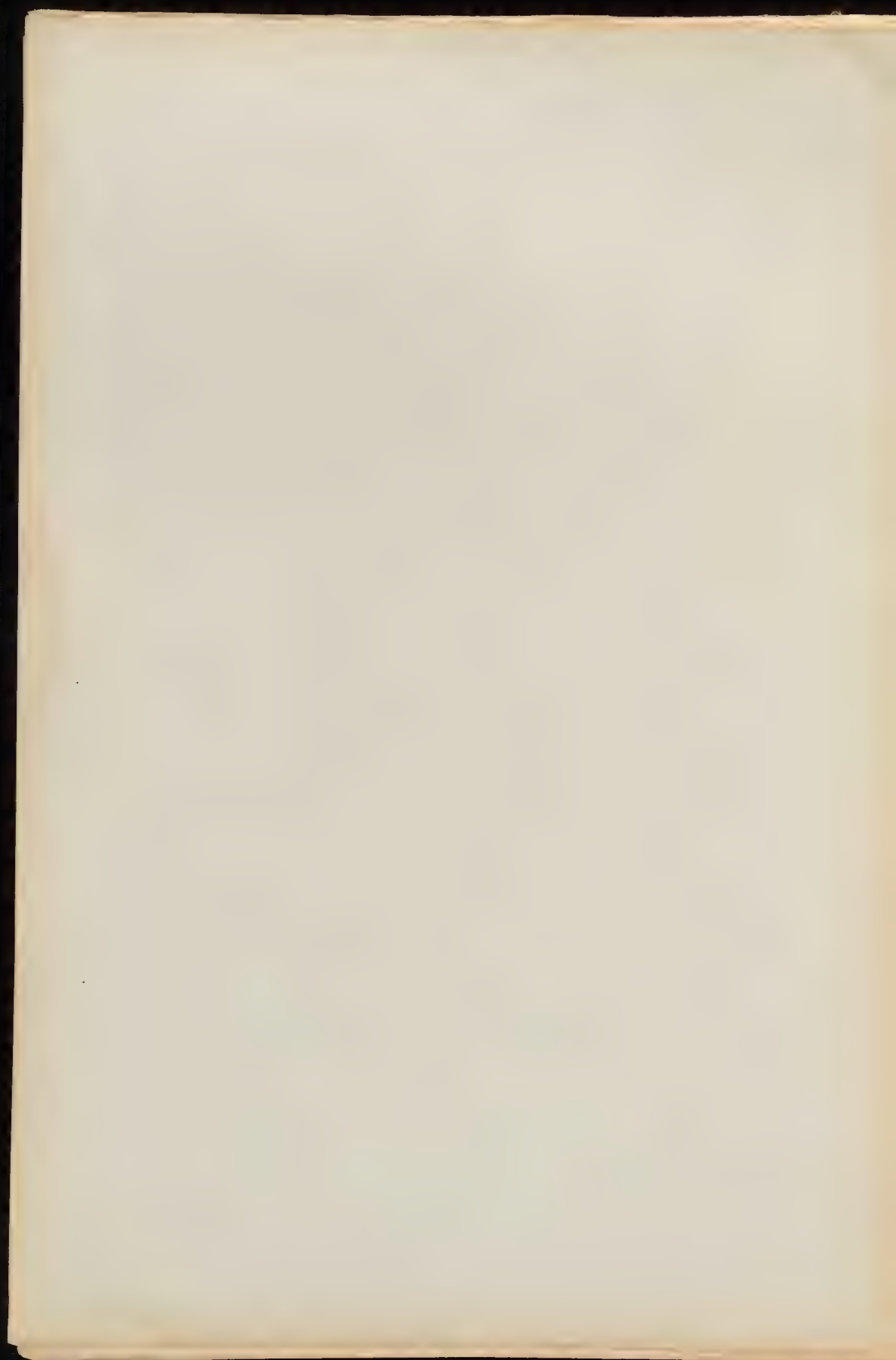
A. D. 1221-1819)

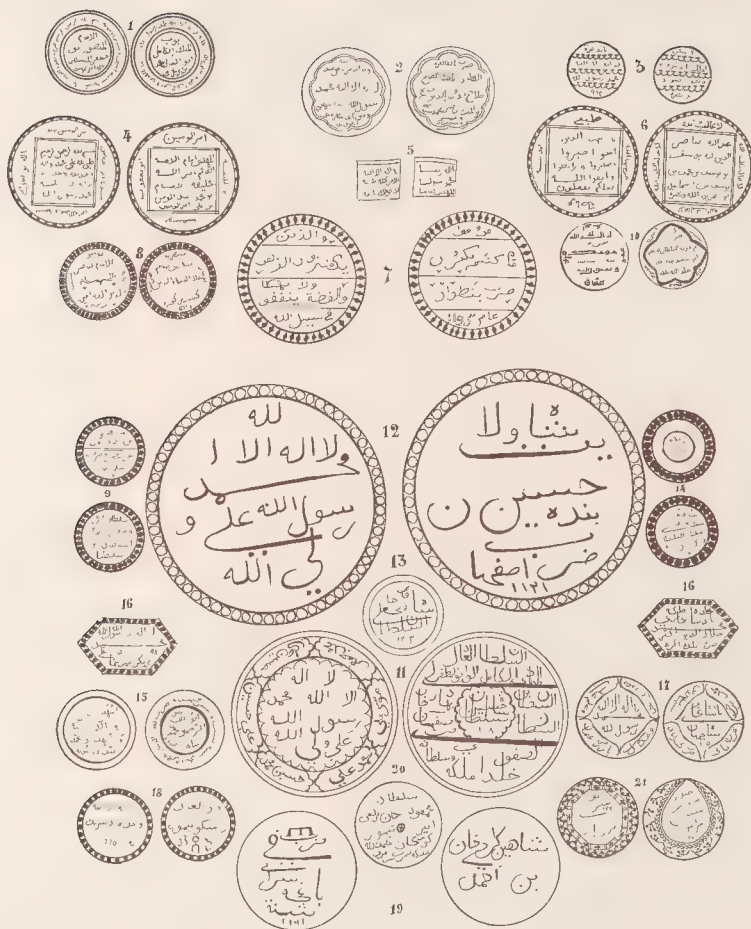


PLATE 46. TRANSLITERATION INTO MODERN ARABIC OF THE
INSCRIPTIONS ON THE COINS OF PLATE 45.

THE transliteration and the following translation of the inscriptions on the coins, were made for the present work by the Baron Bernardo Quaranto di San Severino. The letter "a" refers in each instance to the left-hand figure; "b" to the right-hand.

1. Centre inscription: (a) The victorious Imaam (Leader) Aboo Ge'fr al-Muntansir (He who seeks assistance from God). In God, Prince of the Faithful; (b) Ayyub The King al-Kaamil (Perfect) Mohammed endowed with excellency, Son of Aboo-Bakr, son of..... Circumference inscription: (a) In the name of God, the compassionate, the merciful, struck this coin in Alexandria the year (a, 20 and 600) 628; (b) There is no God but God, Mohammed is his prophet. He sent him with the guidance and the religion of the truth, that he may make it victorious over all others.
2. Centre inscription: (a) Victory is but from God. There is no God but God, Mohammed is his prophet. He sent him with guidance and the religion of the truth, that he may make it victorious over all others; (b) Struck in Cairo, the Sultan King Saalim (Just) Saleah ed-Been (Redresser of the Faith) Son of the King an-Nassir. Mohammed year (a, 50 and 700) 752.
3. Centre inscription: (a) In Cairo. There is no God but God; Mohammed is the prophet of God; 914. (b) The Sultan King al-Ashraf II. Kansook al-Ghoorn. May God make him victorious.
4. Centre inscription: (a) In God's name, the compassionate, merciful. May God be propitious to Mohammed. Praised be God. There is no God but God. Mohammed is the prophet of God. (b) The Mahdee (He who is guided aright) is the Imaam of the people. The steadfast in the orders of God. The Caliph Imaam. Aboo Mohammed Abd-al-Munim, son of Alec, Prince of the Faithful. Circumference inscription: (a) Prince of the Faithful al-Waathik (The Firm) Billah Aboo al-Aalee, son of our Prince Abee-Abdallah, son of our Prince Abee' Ale; (b) Prince of the Faithful, Aboo Ya Koolo Yousuf, son of the Caliph.
5. Centre inscription: (a) There is no God but God. All is in the hands of God. There is no strength but with God; (b) God is our Lord. Mohammed our prophet. The Mahdee our Imaam.
6. Centre inscription: (a) You who believe be patient and live in patience and be firm and fear God, that it may be well with you; (b) The servant of God, the Defender of God's faith, Yousuf, son of Yousuf, son of Mohammed, son of Yousuf, son of Imaaseel, son of Nasr. May God make him powerful and victorious. Circumference inscription: (a) Impressed in the city of Granada. May God guard it; (b) Nobody is victorious but God. Nobody is victorious but God. Nobody is victorious but God. Nobody is victorious but God.
7. Centre inscription: (a) And those who treasure up gold and silver. And expend it not in the ways of God; (b) And taste What you treasured up. Struck in Teinan. The year 1195.
8. Centre inscription: (a) The Imaam Defender of God's faith. Prince of the Faithful; (b) The great Sultan Alas-d-Bunessim-d-been Kaee Kubad (Glory of the country and religion), son of Kaee Kusroo struck this coin in Kaesereesa. Circumference inscription: (a) The year eighteen and six hundred (518).
9. Centre inscription: (a) Mustafa, son of Ahmed-Khaan. May God make him victorious. Struck in Constantinople, 1171; (b) The Sultan of the two continents And the Khaakann, son of the Sultan.
10. Centre inscription: (a) There is no God but God. Mohammed is the Prophet of God. Struck in Sultaana; (b) In the day Struck of the reign of the great Sultan Aboo-Sa' ced, the brave Khaan. May God perpetuate his reign. Circumference inscription: (a) Aboo Bekr Omar Othmaan Alec; (b) Year hundred seven twenty two (722).
11. Centre inscription: (a) There is no God but God. Mohammed is the Prophet of God. Alec is the favourite of God; (b) The Sultan Shaah Hussein 1118. Circumference inscription: (a) Mohammed Ja' fr Hussein Alec. Alec Husn. Husn Mohammed. Mohammed Alec. Muse Alec; (b) The Just Sultan. The perfect conqueror, the victorious prince. The brave Khaan. The Sultan, son of the Sultan. Struck in Isfahaan. The Safawi. May God perpetuate his reign and his power.
12. Centre inscription: (a) There is no God but God. Mohammed is the Prophet of God. Alec is the favourite of God; (b) The King of the Age. The slave Hussein. Struck in Isfahaan 1121.
13. Centre inscription: (a) The Shaah Kaajjar Fath' Alec the Sultan 1213.
14. Centre inscription: (a) In the royal residence at Tebrez. Struck the year 1225; (b) The Shah Kaajjar Fath Alec. The Sultan, son of the Sultan.
15. Centre inscription: (a) Witness that there is no God but God. And witness that Mohammed is his servant and prophet; (b) The firmly confident. The merciful Mohammed. Shaan, the Sultan. Circumference inscription: (b) Struck this dinaar in the city of Behlee the year (6, 20 and 700) 726.
16. Inscription: (a) There is no God but God, Prophet of God (is) Mohammed. Abee Bekr. Omar, Othmaan, Alec. 981; May (God) perpetuate the reign (of) The Victorious Pavisaiah Mohammed. Glory of the Faith, Aakkar. Struck (in) the city (of) Aghra.
17. Centre inscription: (a) There is no God but God. Mohammed is His prophet; (b) The victorious Pavisaiah Shaah Jalmaan 1020. Circumference inscription: (a) The glorious Othmaan. The Just Omar. With the truthful Abee Bekr and the learned Alec; (b) Mohammed, Lord of Felicity (Coin). The star of the religion. Struck in Askhar Aabad.
18. Centre inscription: (a) There is no God but God. There is no equal only to him 665; (b) The Just Kaan Mankoo Timoor. Struck in Crimea.
19. Centre inscription: (a) Struck in Baghicheh Seral. Year 1191; (b) Tughra of the Khaan. Shaahneen Kiraal, Son of Ahmed.
20. The Sultan Mahmood Khaan delegate of the Prince Timoor The Defender. May God perpetuate His reign. Struck current money.
21. Centre inscription: (a) Prince 1221. In Bukhaara struck (this coin); (b) Prince Haedar Commander of the Faithful. 1221.





London December 1901

Bernardo Quaranta di San Selerino

TRANSLITERATION INTO MODERN ARABIC OF THE INSCRIPTION ON THE COINS
OF PLATE 45

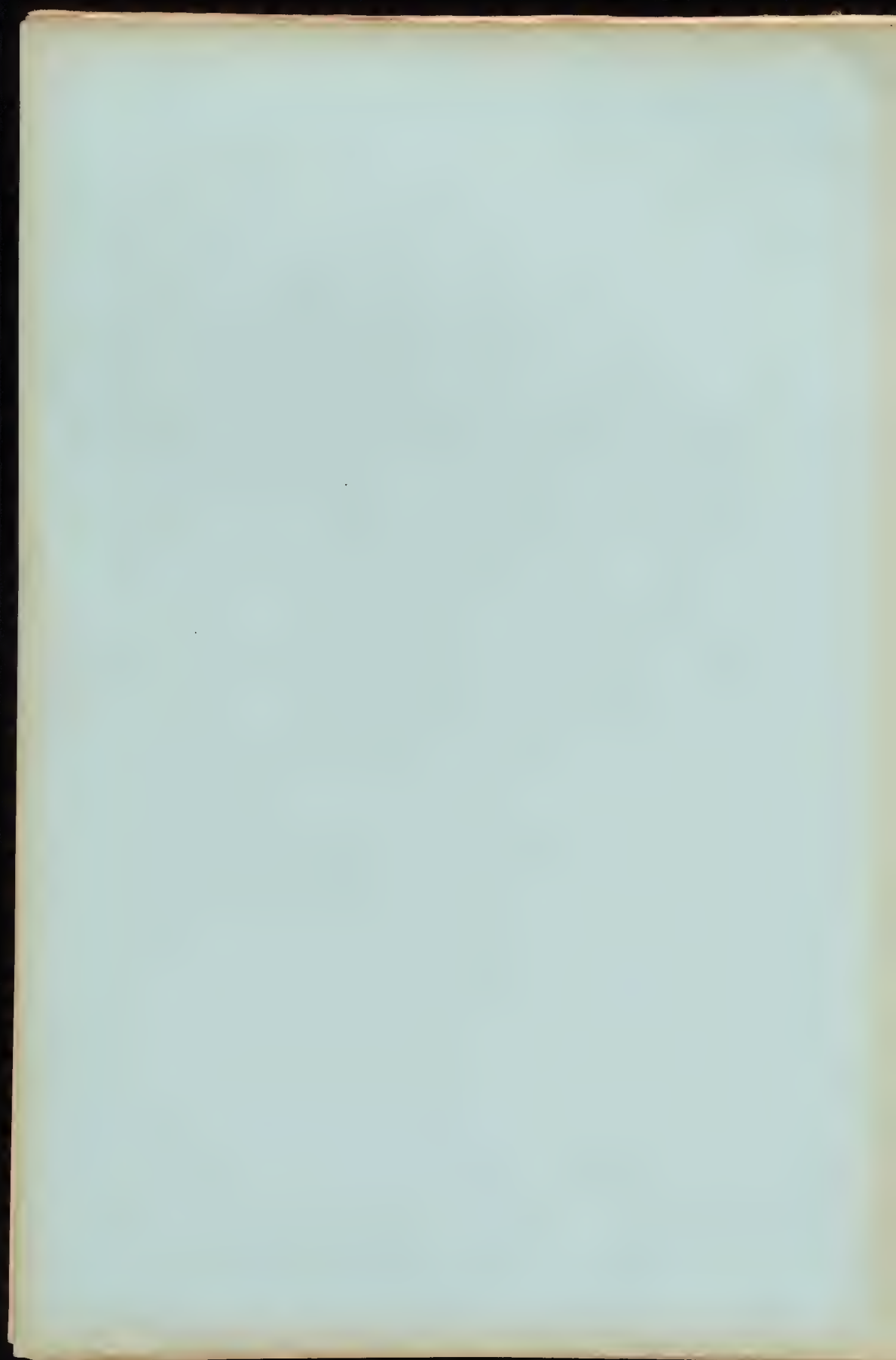


ADDENDA AND ERRATA.

CHAPTER IX.

Plate 38. Text, L₃₀, for with read which.

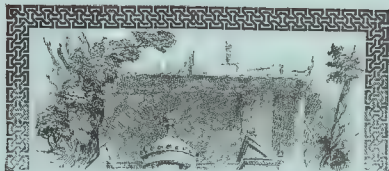
Plate 45. Title, for A.D. 1221-1819 read A.D. 1225-1806.



CHAPTER X.

SOUTH SEMITIC AND ITS INDIAN DERIVATIVES.

- Plate 47. Himyaritic Inscription.
- Plate 48. Epistles of St. Paul in Ethiopic.
- Plate 49. Rîgvêda (Devanagari).
- Plate 49a. Edicts of Asoka, I IV.
- Plate 50. Burmese Manuscripts on Gold and Ivory.
- Plate 50a. The Life of Padma-Sambhava in Tibetan.



CHAPTER * X.

SOUTH * SEMITIC * AND * ITS * INDIAN * DERIVATIVES.

IT would appear that at a very early day the primitive Semitic alphabet became considerably modified as employed in Arabia, which, at that time, was the centre of one of the most highly developed civilizations in existence. Unfortunately, the illustrative examples of the various steps by which this modification took place have not been preserved.

After about the beginning of the Christian era, however, many interesting monumental inscriptions were produced that have come down to us, and these illustrate the so-called Himyaritic alphabet as perfectly as could be desired. It is, as a glance at Plate 47 will show, one of the most characteristic and, in some respects, one of the most interesting of alphabets. It has a peculiar added interest in the fact that it is believed to be more closely related than any other existing alphabet to that primitive alphabet of India, to which we shall have occasion to refer more at length in a moment.

The Ethiopic alphabet (Plate 48) is another strikingly individual and characteristic form which developed in Abyssinia as an offshoot of the Himyaritic stock.

The Indian alphabets (Plates 49 to 50a) are almost two hundred in number, exceeding in this regard all the other alphabets in the world combined. It is held, however, that they are all derived from a single parent stock, monumental examples of which have been preserved in many parts of India. This parent script usually bears the name of King Asoka, "the Constantine of India," a monarch who reigned about the middle

of the third century B.C., and who, if tradition is to be credited, must be ranked among the greatest rulers of history.

The peculiar character of the Indian book, which consists of palm leaves strung loosely together like Venetian blinds, calls for a word of comment. It has been held that the use of this material has been largely instrumental in determining the exact character of the Indian scripts. As the palm leaf splits very easily in the direction of the grain, it has been alleged that the scribe has avoided straight horizontal strokes, introducing as much as possible upright or oblique strokes and curves. An examination of the writing does not seem to confirm this conjecture. It would appear rather as if the scribe found the grain an aid in writing, and was led to introduce horizontal strokes abundantly. In the case of that form of the Pali practised in Burmah, however, the suggested explanation seems more plausible, as here the letters are reduced practically to combinations of curves that usually are segments of a circle.

It will be seen that the palm leaf is not the exclusive material for bookmaking, sheets of gold and strips of ivory being sometimes substituted. But the form of the palm leaf is approximately retained even with these.

The Tibetan book shown in Plate 50a is written on a prepared substance comparable to paper. The alphabet employed is a modification of the Nagari. The specimen shown is of further interest as illustrating a characteristic type of Oriental illumination.



PLATE 47. HIMYARITIC INSCRIPTIONS.

British Museum. Semitic Antiquities. Wall-Cases, 47-50.

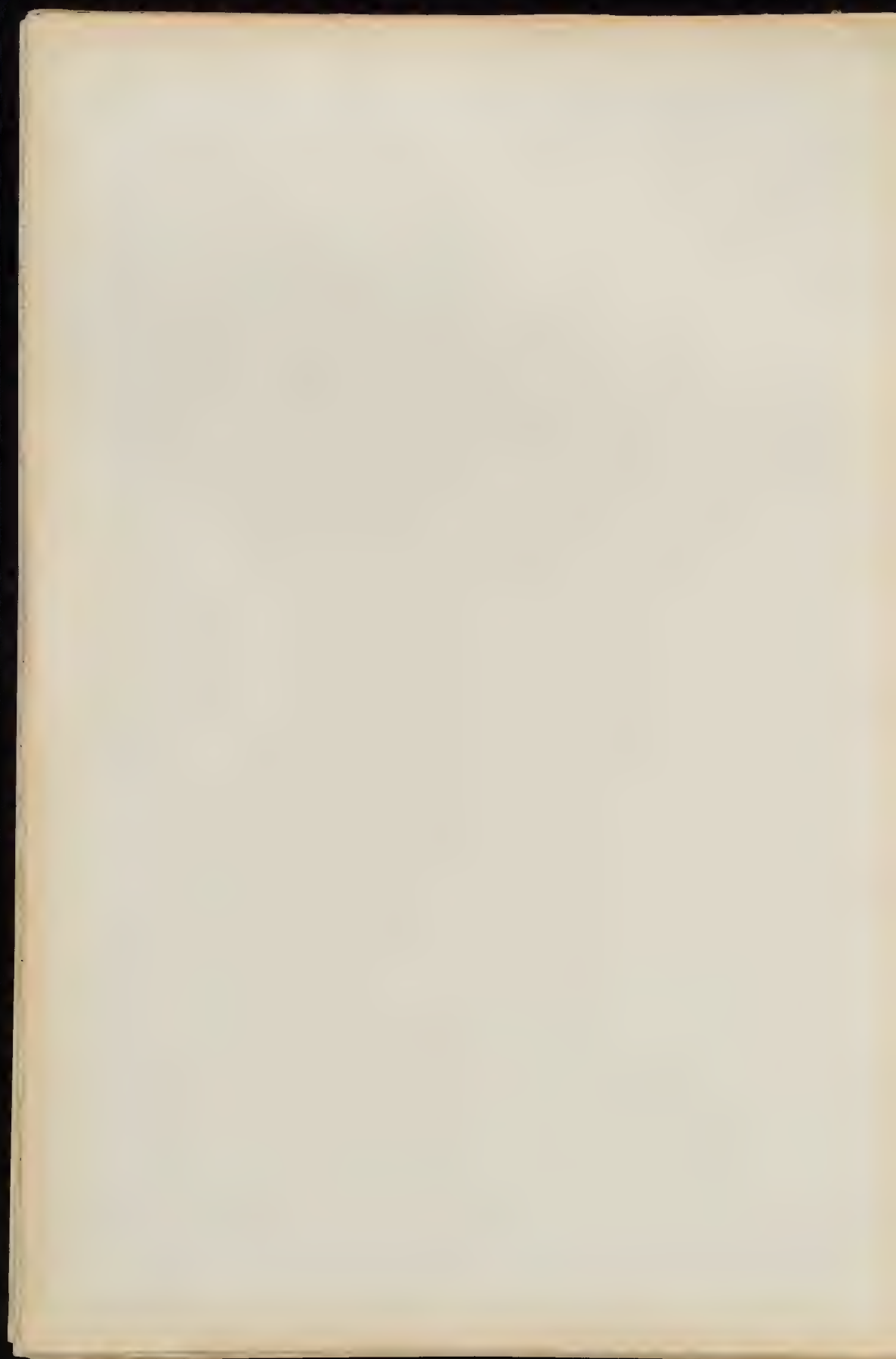
THE plate represents the inscription upon a stone slab now preserved among the Semitic antiquities in the British Museum. It is one of a large and important series of Himyaritic inscriptions, some of which were presented by Messrs. Prideaux and Hunter. They were brought from Saba, Mariaba, and Raidan, capitals of the ancient kingdom of Saba (which Arabic writers call the kingdom of Himyar, after the name of a dynasty which succeeded to the rule of Saba about A.D. 24), and from the country round about Sana'a, the capital of Yemen.

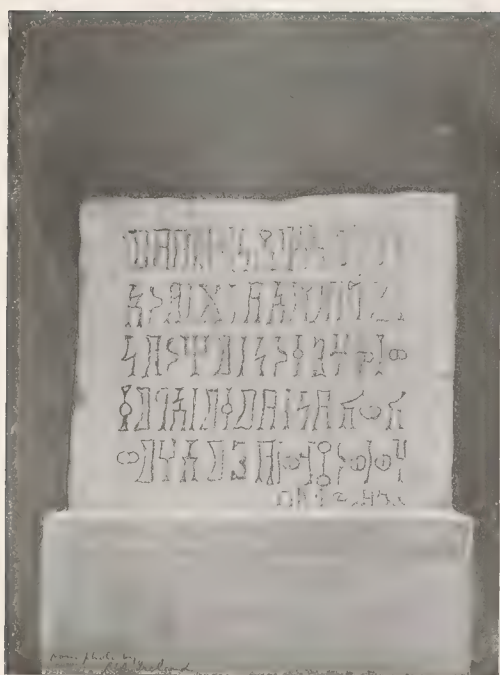
The so-called Himyaritic language forms together with the Arabic and Ethiopic the southern branch of the Semitic family of languages, and shows both a peculiar affinity to and a difference from those two idioms. It exhibits in common with them certain changes of the mute consonants and certain characteristic grammatical forms. The language harmonizes fundamentally with the Arabic, with which it shares the most important grammatical peculiarities, as is shown not only in its great number of genuine Arabic proper names, but also in other modes of expression. From its geographical and ethnographical position, the Himyaritic forms, in the proper sense of the word, the connecting link between the other two languages of the group; and if we compare the three as to their antiquity, we cannot doubt that the Himyaritic is the most ancient, as its inscriptions go back to an earlier date than the documents preserved in Arabic or Ethiopic with the sole exception of a few old Ethiopic inscriptions, like those of Jaha. The Himyaritic has preserved more original and genuine Semitic formations, which are in both Arabic and Ethiopic either obliterated or lost altogether. According to the old Arabic authors, the so-called Musnad, the oldest of the languages of ancient Arabia, and the language of the Ad, Tamūd and of the older Gurhum, is in fact the basis of the Himyaritic language.

We cannot doubt that the results to be gained from the discovery and decipherment of these Himyaritic inscriptions are of greater importance for linguistic than for historical and antiquarian purposes, though it cannot be denied that they enable us to form a somewhat different view as to the history and political status of the old Sabaean empire.

One of the best and earliest works on the subject of Himyaritic inscriptions is "Inscriptions in the Himyaritic Character, discovered chiefly in Southern Arabia, and now in the British Museum, London, 1863," edited and published by the Trustees; while the most complete collection of Himyaritic inscriptions is contained in the great "Corpus Inscriptionum Semiticarum," Paris, 1881-1887, published by the French Academy of Inscriptions. There are many French, Austrian, and German scholars, whose names are closely connected with the discovery and decipherment of the Himyaritic inscriptions; it is sufficient, in this connection, to mention Fresnel, Rödiger, Osiander, Mordtmann, Practorius, Hommel, and particularly D. H. Müller, Halévy, and Glaser. The latter succeeded, on his different journeys in Southern Arabia, in discovering a great number of important inscriptions, of which, however, only a small part has yet been published.

The notes above were written for this work by Dr. Paul Brönne.





HIMYARITIC INSCRIPTION

Beard Museum, London

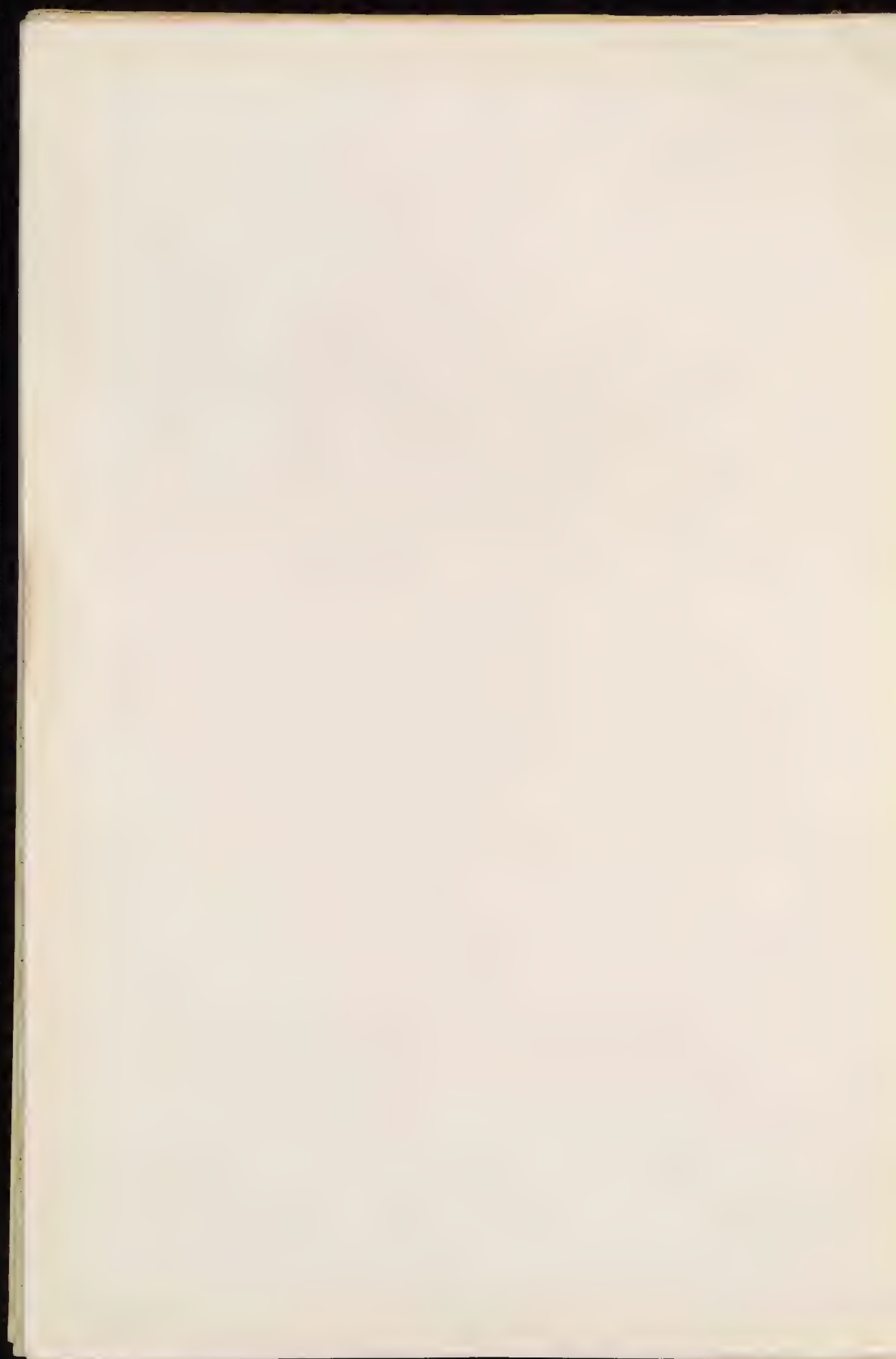


PLATE 43. THE EPISTLES OF ST. PAUL IN ETHIOPIC.

Paris. Bib. Nat. Fonds Ethiop. 45, A. D. 1378.

"THE Epistles of St. Paul." Vellum, about 9 inches by 6½; 162, 2 cols. Written, according to the note on f. 162a, at Jerusalem, by the order of Gabra-Krēstos, Abbat of the Abyssinian convent in that city in the year of mercy 38 = A. D. 1378.

The plate represents folio 74a. There are two dots after each word; four dots and intersected cross at end of sentences, and slanting signs in margin. Ornamentation in red, green, yellow, black, and white.

The plate represents the beginning of the Epistle of St. Paul to the Galatians.

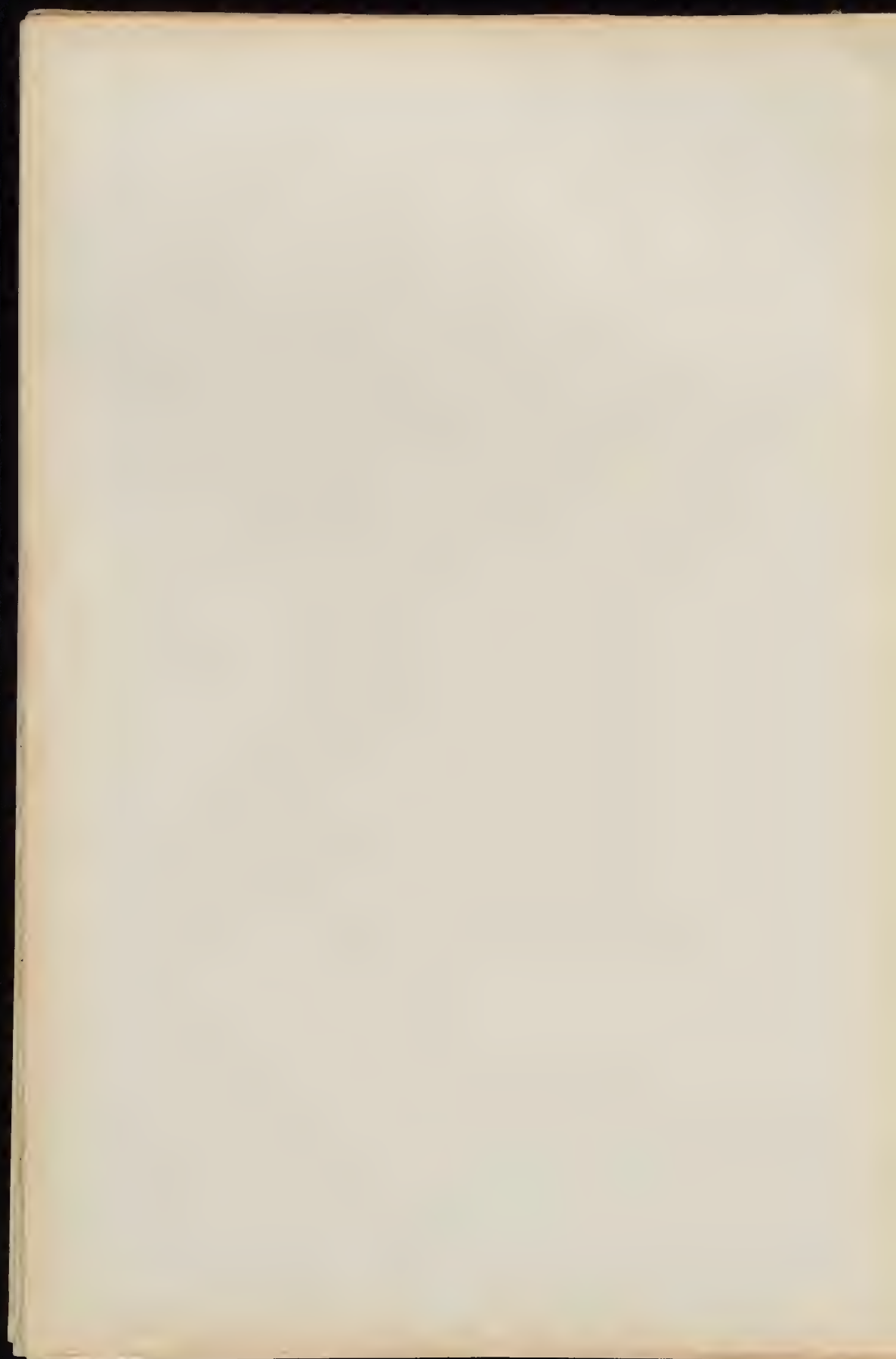
The Ethiopian language, also called Geez by the natives, belongs to the great family of Semitic languages, though it shows some remarkable differences. The Ethiopic alphabet, while no doubt derived from the Sabaitic-Himyaritic alphabet, is not written and read, like the other Semitic languages, from right to left, but, like the Indo-Germanic languages, from left to right. Though originally a consonant script, pure and simple, it early developed into a syllabic script, the following vowel being represented by slight variations of the form of the preceding consonant. There have been no small number of theories as to the derivation of this alphabet. It is nowadays agreed amongst Semitic scholars that its Semitic origin has been proved by the discovery of the cognate Himyaritic alphabet, which the Islamic authors used to call Musnad. Ludolf, on the other hand, practically the founder of the study of Ethiopic and author of the great Ethiopian dictionary, connected it with Samaritan, Lepsius with the Devanagari, and de Sacy with Greek and Coptic.

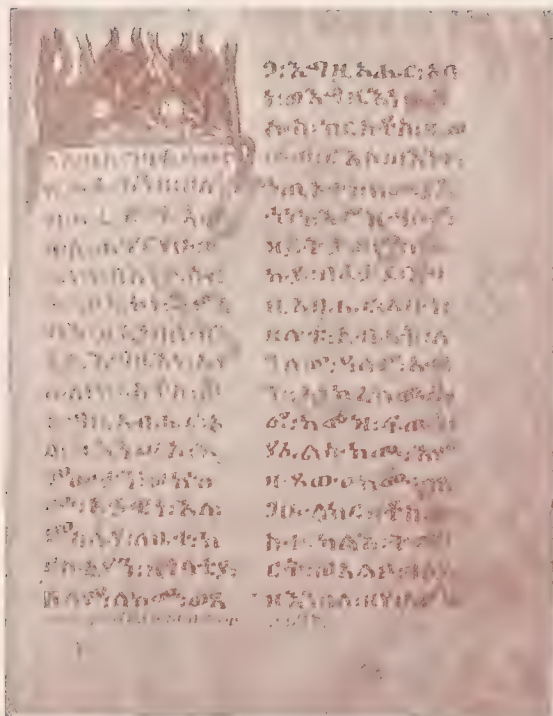
Ethiopian was originally the language of one of the Arabian tribes that migrated from Southern Arabia into Northern Abyssinia, long before the beginning of our era and settled, especially in the Province of Tigré and its capital Axum. Later on, with the expansion of the Axumitic empire, it became the popular language

and the language of the church, and it is still used in Abyssinia for literary and ecclesiastical purposes. From this language there have sprung two modern dialects. The northern one, the Tigré, which shows close affinity with the parent language, is spoken by the half-nomadic races on the frontiers of Senaar and Nubia, whilst the southern dialect, the Tigrīña, has been more strongly influenced by the Amharic language, and is more corrupt in both its vocabulary and grammar.

Ethiopian literature dates from the time of the introduction of Christianity into Abyssinia, and is mainly ecclesiastical. The basis is formed by the translation of the Bible, which, according to native tradition, was made from the Arabic; but internal evidence shows that it was in fact derived from the Greek versions in use in the Alexandrian church. It contains, with the exception of the Maccabees, all the canonical and apocryphal books of the Old and New Testaments. The Ethiopian canon comprises, besides, a number of later Jewish or early Christian books, such as the book of the Jubilees (Kafale), the book of Enoch, the fourth book of Ezra, and the Ascension of Isaiah. Apart from that the literature is mainly represented by translations of other important ecclesiastical works from Greek, Arabic, and Coptic, and consists principally of liturgies, homilies, collections of canons, Arabic and Jewish chronicles, works of the primitive fathers, stories of saints, etc. Of the collections of Ethiopic MSS., which are all of a comparatively late date, the most important are those of the British Museum in London, the Bodleian at Oxford, and of the Paris, Rome, Berlin, Munich, Tübingen, Vienna, and Frankfurt libraries. Since the acquisition of the Magdala collection, comprising about 350 MSS., the British Museum possesses by far the richest collection.

The notes above were written for this work by Dr. Paul Brühl.





THE EPISTLES OF S. PAUL

(A. D. 1378)



Plate 49. RIGVEDA (DEVANAGARI).

India Office Library. Mackenzie Collection, No. 84. Sixteenth Century, (?)

A PART of the third Astaka of the Rigveda on palm leaf, about 14 inches by $1\frac{3}{4}$; 51 leaves; 6 lines. In the absence of a date our only guide to the approximate age of this MS. is the strong resemblance it bears to a MS. . . . which Dr. Bunnell assigns to circa A.D. 1550. The plate represents ff 10b, 11a." Palaeographical Society.

The letters are scratched on the leaves with a dry-point. Two oval spaces are left with holes for the strings or pegs. The character is the so-called "Devanagari" in the South of India, like the Kailhi and Mahanani in the North. The principle of accentuation is the same as that of all the northern MSS. of the Rigveda.

The MS. appears to be one of the oldest copies of the Rigveda in Europe. Prof. Max Müller, who published the text with a translation, says that he collected all the MSS. of the Rigveda in Europe, all the MSS. being good from the philological point of view. Palaeographically the writing is done with extreme care, and it is only occasionally that a mistake is made by the copyist.

Max Müller in the preface to Vol. IV of his edition (1865) assigns the authorship of the Rigveda to about B.C. 1200, but this date is only justifiable as an assumption that in remote times the human mind and its literary expression developed more rapidly than in later times. In criticising this view in the "Edinburgh Review," 1866, p. 375, Professor Wilson was inclined to place the date of the writing of the Vedic Bards at between the twelfth and twentieth centuries A.C. Arguments adduced from the astronomical phenomena recorded in the Vedic writing place the date at about 1400 B.C.

The Vedas are the sacred writings or "knowledge books" of the Hindus, the Rigveda being a collection of hymns which has come down to us from a single recension, that of the Śākala school. It comprises 1,028 hymns arranged in ten books or mandalas, of which a portion of the 3rd is shown on the plate: viz., III, 26, 2—27, 7. These hymns are addressed to the Vedic hero Agni. In the preface to R. Griffiths' "Hymns of the Rigveda," Prof. F. Max Müller says:

"The Veda has a two-fold interest; it belongs to the history of the world and to the history of India. . . . As long as man continues to take an interest in the history of his race, and as long as we collect in libraries and museums the relics of former ages, the first place in the long row of books which contains the records of the Aryan branch of mankind, will belong forever to the Rigveda."

The date of the Vedas coincides with the beginning of Hindu civilization, which, as depicted in the hymns, was far advanced beyond the ordinary starting point.

Generally speaking, the ideas of the Rigveda neither emanated from an artificial imagination nor are they affected by philosophy. The forces which awed the Hindu into pious adoration were Agni (fire); Indra (sky); Maruts (winds); Surya (sun); and Ushas

(dawn), whose aid is invoked not as superior beings, but as a help to material advantages. And even afterwards when the natural forces were deified, the Indian philosopher taught that they were still created beings, "The gods are subsequent to the production of this world."

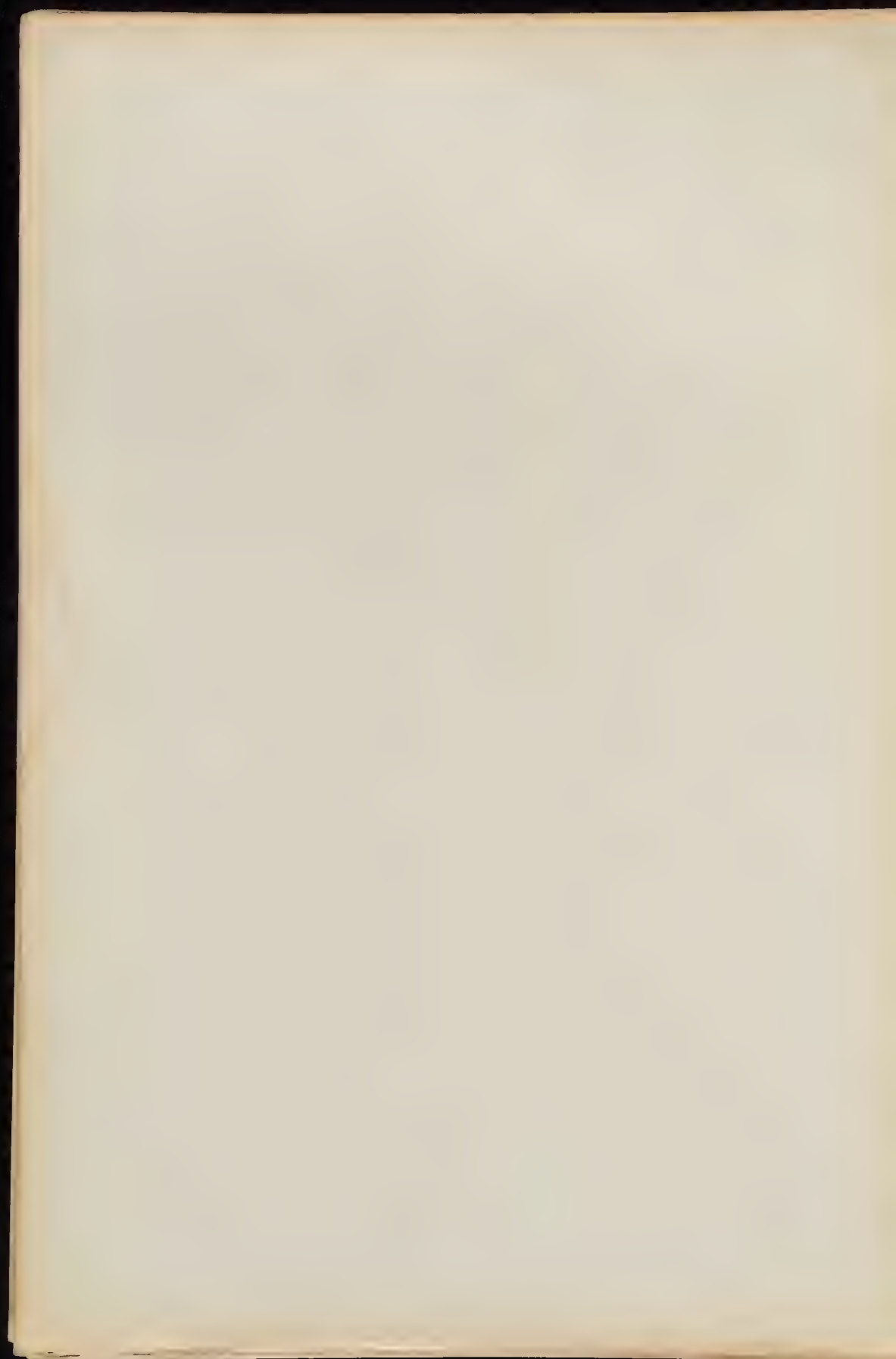
The following translation of the portion of the Veda shown on our plate is adapted from that by Ralph T. H. Griffith, M.A., C.T.E. (1896, Lazarus & Co., Benares).

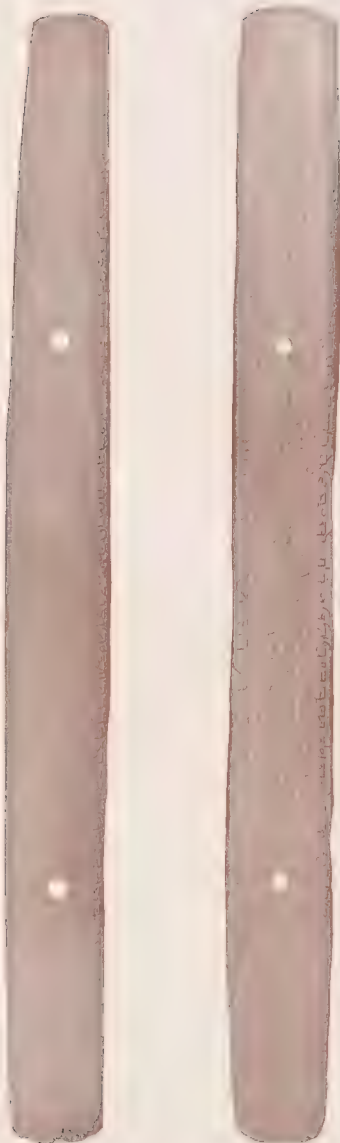
Hymn 26.

1. Revering in our hearts Agni Vaisvanara, the finder of the light, whose promises are true,
The liberal, gladsome, Car-borne god, we Kusikas invoke him with oblation, seeking wealth with songs.
2. That brilliant Agni Vaisvanara, we invoke for help, also Matarisvan worthy of the song of praise.
Brihaspati for man's observance of the gods, the singer prompt to hear, the swiftly moving guest.
3. Age after age Vaisvanara, neighing like a horse, is kindled by the women of the Kusikas.
May Agni, he who watches among Immortal gods, grant us heroic strength, and wealth in noble steeds.
4. Let them go forth, the strong, as flames of fire with might.
For beauty, may (the Maruts) yoke the spotted deer together.
Powers of floods, the Maruts, masters of all wealth, they who can ne'er be conquered, make the mountains shake
5. The Maruts, friends of men, are glorious as the fire; their mighty and resplendent succour we adore.
Those storming sons of Rudra, clothed in robes of rain, givers of good gifts, roar as the lions roar.
6. We band our hand, and troops following troops, entreat with good hymns Agni's splendour and the Marut's might.
With spotted deer for steeds, whose wealth is everlasting, they, wise ones, come to sacrifice at our gatherings.
7. Agni am I who know, by birth, all creatures. Mine eye is butter, in my mouth is nectar.
I am the three-fold essence, the measurer of space; exhaustless heat am I, named burnt-oblation.
8. For he purified the essence with the three purifying brilliancies, knowing in (his) heart the mind (and) the light:
By his own nature he gained the highest treasure and looked abroad over the earth and heaven.
9. O heaven and earth, preserve that truth-telling (Agni) who is an inexhaustible spring flowing in a hundred streams, the learned father of all that deserves to be spoken, the powerful one who delights on the lap of his parents.

Hymn 27.

1. In ladle dropping oil your food goes in oblation up to heaven,
Goes to the gods in search of bliss.
2. Agni I laud, the sage inspired, crowner of sacrifice through song;
Who listens and gives bounteous gifts.
3. O Agni, if we might obtain control of thee, the potent god; then should we overcome our foes.
4. Kindled at sacrifices, he is Agni, hallower, meet for praise,
With flame for hair; him we recite.
5. Immortal Agni, shining far, anointed with oil, well worshipped, bears
The gifts of sacrifice away.
6. The priests, with ladles lifted up, worshipping here with holy thought,
Have brought this Agni to our aid.
7. The brilliant immortal, invoked skillfully, leads the way, urging the great assembly on.
8. Strong he is set on deeds of strength. In sacrifices led in front,
As singer, he completes the rite.
9. Excellent, he was made by thought. The germ of being have I gained,
Vea, and the Sire of active strength.





RIGVEDA
(6th CENTURY)

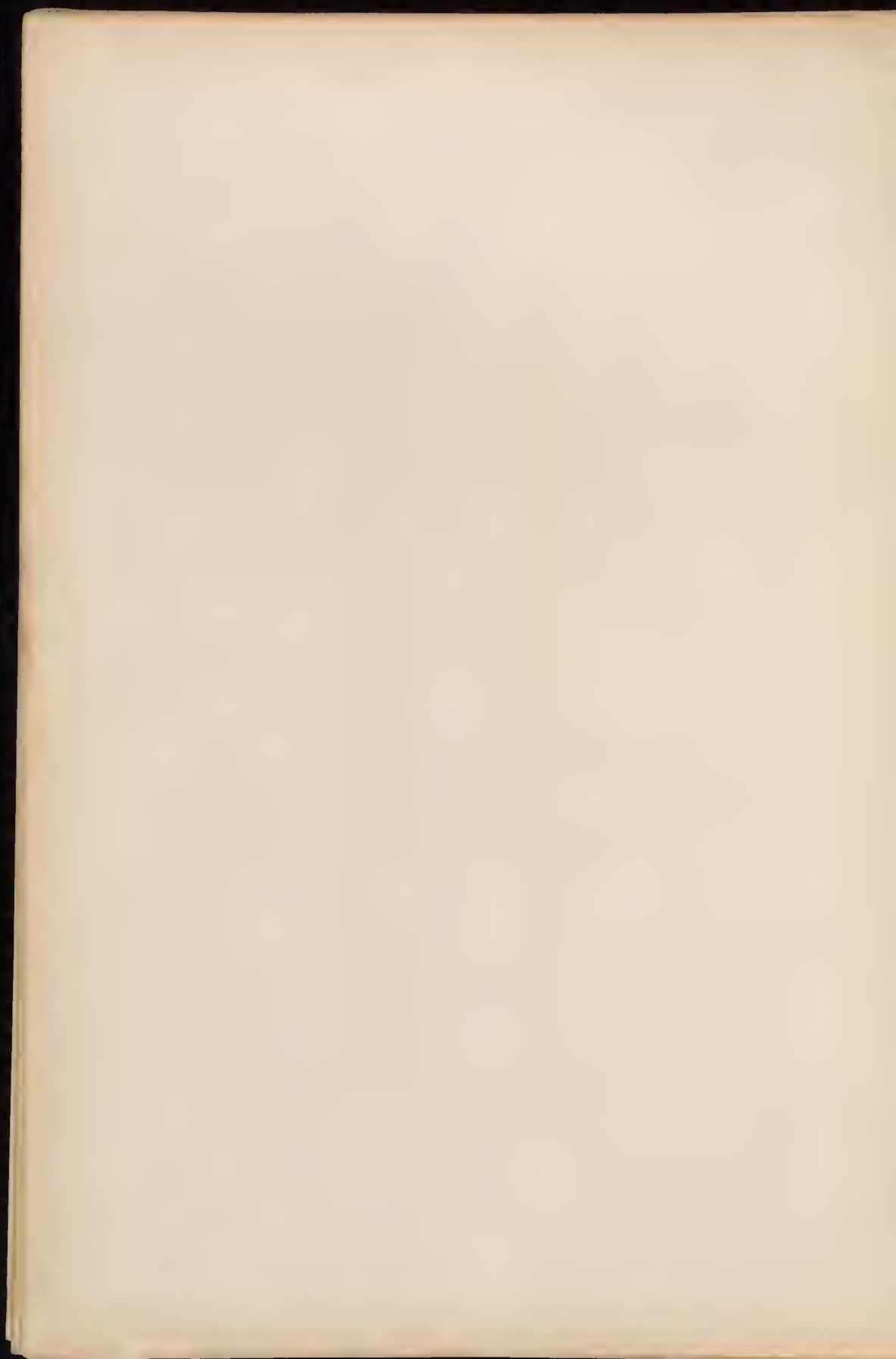


PLATE 49a. EDICTS OF AŚOKA I-IV.*

The Māthiā Pillar, Tīrut, Northern Bengal, India. (About B.C. 233.)

THE famous edicts of King Aśoka were graven on rocks and pillars in various parts of the wide territory over which the monarch ruled, and numerous of these inscriptions have been preserved in almost their original perfection. A single one of them on a rock not far from Kapur-di-Gire employs an alphabet that differs radically from the one employed in all of the other inscriptions — an alphabet believed to be closely allied to the Pahlavi, and which is variously spoken of as the Northwestern or the Indo-Bactrian character. It is held that this Indo-Bactrian alphabet is a remote descendant of the Aramaic, which found its way to India via Persia.

The alphabet of the remaining inscriptions, which is best designated the Aśoka alphabet, is held to be of quite different origin. Varying opinions have been urged as to the exact origin of this primitive Indian script. Scholars of equal authority contend, on the one

hand, that Aśoka is an independent alphabet of indigenous development; on the other, that it came from the West, as an offshoot either of the Semitic or of the Greek alphabet. Canon Taylor, whose researches have made him perhaps the greatest authority on the development of the alphabets, upholds the hypothesis first tentatively suggested by Jones, and approved also by Lenormant and Deeke, that the real parent of the Aśoka alphabet is the South Semitic, the earliest existing example of which is the Himyaritic. It is not held that the Himyaritic of any existing monument is the actual progenitor of the Aśoka, but only that these are collateral offshoots of the same stem. Whatever decision philologists may finally reach through the niceties of analysis, the plausibility of this theory will certainly commend itself to any non-technical observer who makes a comparison between the Himyaritic and the Aśoka characters.

*Description of the Plate.

The Māthiā Pillar, Tīrut, Northern Bengal, India, inscribed with the Edicts of Aśoka. The plate represents the beginning of the inscription on the Māthiā Pillar as presented by Mr. James Burgess in his "Ancient Monuments, Temples and Sculptures of India" (London, 1897, folio).

It has been deduced from the inscriptions that Aśoka reigned about B.C. 240 (R. Sewell, "Archæological Survey of India: Reports," 1884, Vol. II, p. 149). For an account of the finding of the Māthiā Pillar see the sixteenth volume of the "Reports," p. 110. The Māthiā Pillar inscriptions have helped to clear up several doubtful readings from other copies of the Edicts.

The labors of Prinsep, Wilson, Burnouf and Lassen have thrown considerable light upon the subject of these inscriptions. The Edicts are in some way connected with Aśoka's advocacy of Buddhism, and they inculcate the observation of Buddha's precepts, kindness to animals, toleration to mankind, and religious unity. They have been translated in the "Indian Antiquary," 1881, p. 83 ff. and in the "Pillar Edicts of Aśoka," by G. Bühler, in the "Epigraphia Indica" (Archæological Survey of India), Vol. II, 1894, p. 245 ff., from whence the following translation is derived.

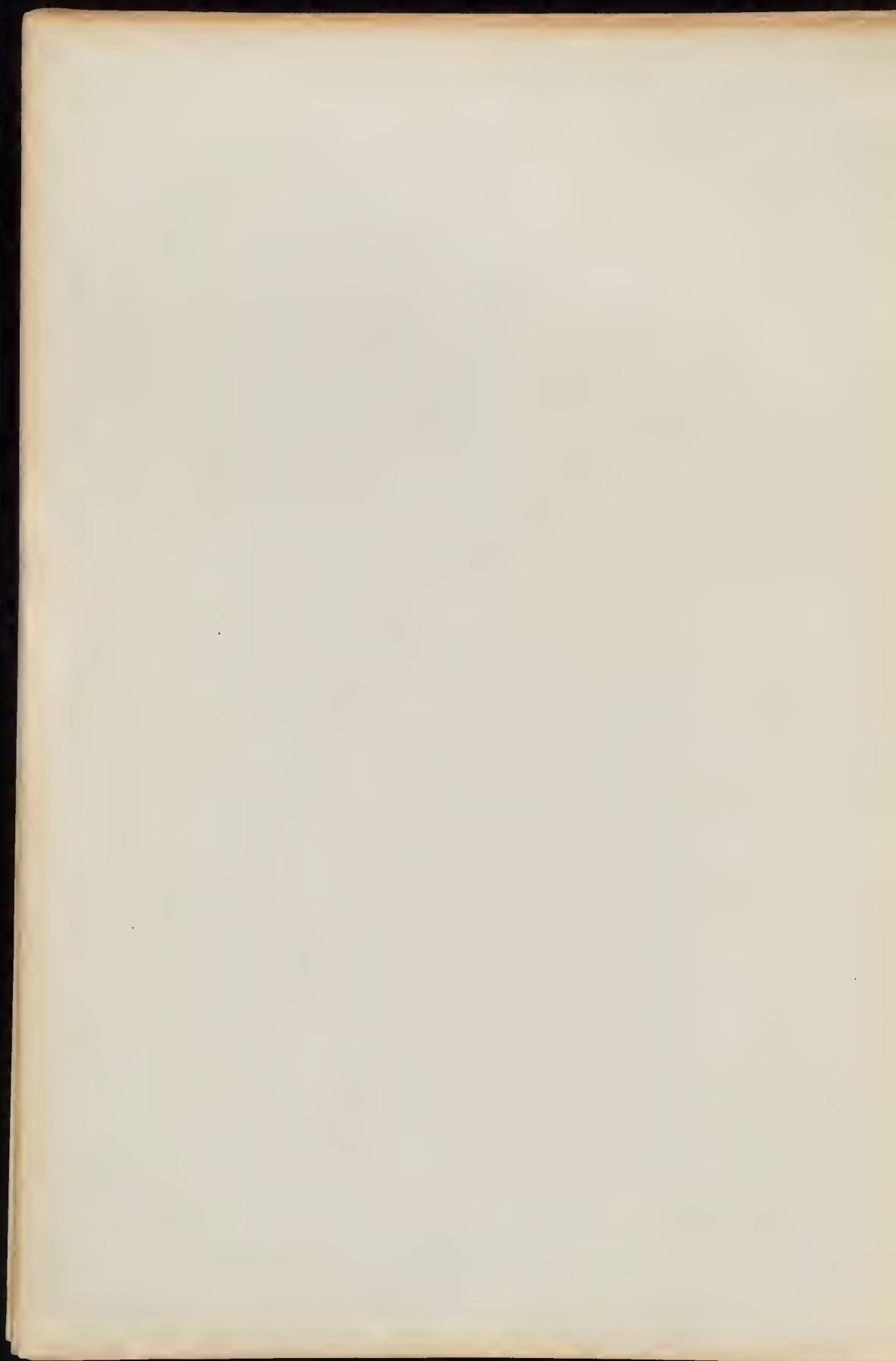
Transliteration of the first line shown on the plate:
Devanī-piye Piyaḍasi-lāya hevaṃpaha sadvāsisavassabhi-silena-ma-
'yan

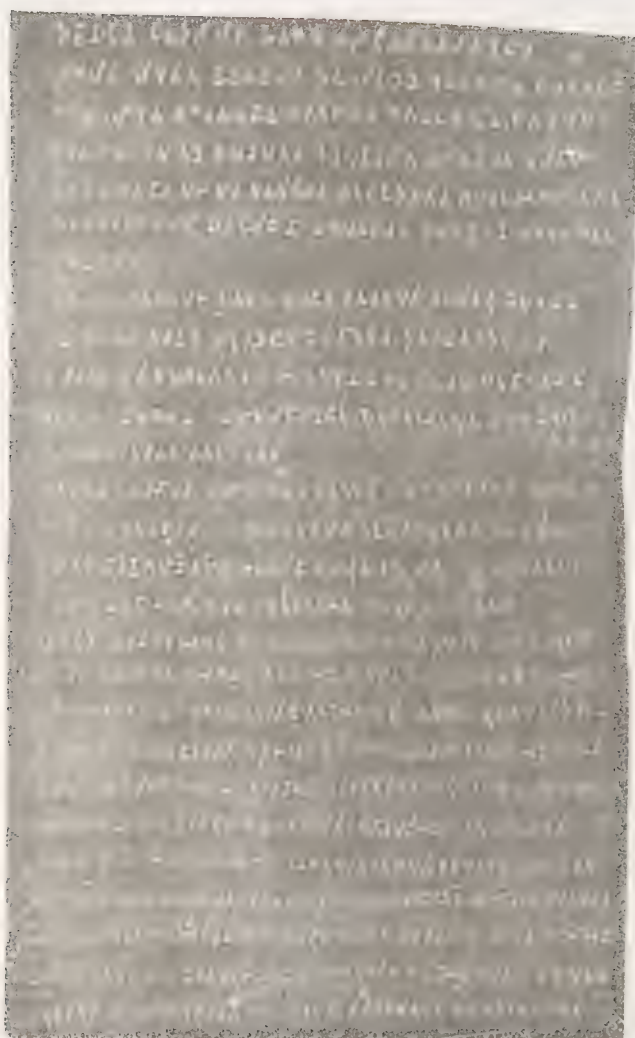
Translation. First Edict.

"King Piyaḍasi, beloved of the gods, speaks thus —/ After I had been

anointed twenty-six years I ordered this religious edict to be written. Happiness in this world and in the next is difficult to gain except by the greatest love of the sacred law, the greatest circumspection, the greatest obedience, the greatest fear, the greatest energy, but through my instructions these have increased day by day, and will increase still more (ye), the longing for the sacred law and the love of the sacred law. And my servants, the great ones, the lowly ones and those of middle rank, being able to lead sinners back to their duty, obey and carry out (my orders); likewise also the wardens of the marches. Now the order for them is to protect according to the sacred law, to give happiness according to the sacred law, to guard according to the sacred law."

The bibliography of the inscriptions is extensive, the chief works being:—Sir Erskine Perry's "Account of the Great Hindu Monarch Aśoka," in the "Journal of the Bombay Branch of the Royal Asiatic Society," January, 1851; M. Senart "On the Inscriptions of Piyaḍasi," in the "Indian Antiquary," Vol. IX, p. 252, and Vol. X, pp. 83 and 180; Sir Alexander Cunningham's "Corpus Inscriptionum Indicarum" in "Indian Inscriptions," Vol. I, 1877, various papers by G. Bühler in Bande XLV-XLVI of the "Zeitschrift der Deutsch Morgenländische Gesellschaft," Leipzig, 1891-2, and the same author's "Grundriss der Indische Philologie," Strassburg, 1895; J. H. R. Carnac's "Ancient Sculptings," Calcutta, 1879; R. Cust, "Origin of Indian Alphabets," in the "Journal of the Royal Asiatic Society," Vol. XVI, London, 1884; and Prof. Kern's "Buddhismus und seine Geschichte in Indien."





EDICTS OF ASOKA, I-IV.

(About B.C. 235)

The Māthā Pillar Tirut. Northern Bengal, India



PLATE 50. BURMESE MANUSCRIPTS ON
GOLD AND IVORY.

Upper Figure. Pali-Maunggun Gold Plate (Fifth Century, A.D.), British Museum. Oriental MS. 5340.

THE larger of the two gold plates which were found in a brick in 1897 by some people who were digging the foundations for a new pagoda at the village of Maunggun, near Hmawza, Prome district, Burmah. The Lieutenant-Governor, Sir Frederick Fryer, sent them to Dr. Hultsch for transmission to the British Museum.

Each of the two plates bears three lines of writing and is inscribed on one side only. The small plate, measuring 10 inches by $1\frac{1}{4}$ inches, weighs 110 grains, and the larger ($12\frac{1}{4}$ inches by $1\frac{1}{4}$ inches), 148 grains.

The inscriptions are quotations from Buddhist scriptures in the Pali language, and in a character like those believed to be in vogue during the first century A.D., when the kingdom of Prome was in the zenith of its power. The alphabet corresponds generally to that used at Pagan in the fourth and fifth centuries, and several letters resemble the South Indian alphabets.

The history and description of the plates is given by Maung Tun Nyein in "Epigraphia Indica" (Indian Archaeological Survey), Vol. V, pages 101-102, who says that it is probable that the Burmese written language was mainly derived from India, whence colonists settled in Prome, which was once a seaport town.

TRANSLATION.

"Whatever laws are produced from a cause, the cause of these the Tathagatta has expounded as well as the cessation of both the cause and effect. This is the teaching of the great ascetic.

"For this reason the blessed (the Buddha) is called venerable one, the truly and perfectly enlightened being, the one endued with knowledge and conduct, the happy one, the one knowing the universe, the pre-eminent one, the bridle of man's wayward passions, the master of gods and men, the blessed Buddha.

"The blessed one has well expounded his law whose benefits are evident to the eye which is advantageous at all times and seasons, which can boldly invite criticism, which can, being closely observed, lead up to Nirvana, and with whose details severally the wise should become acquainted."

Lower Figure. Burmese Official Document.

Date 1858, A.D.

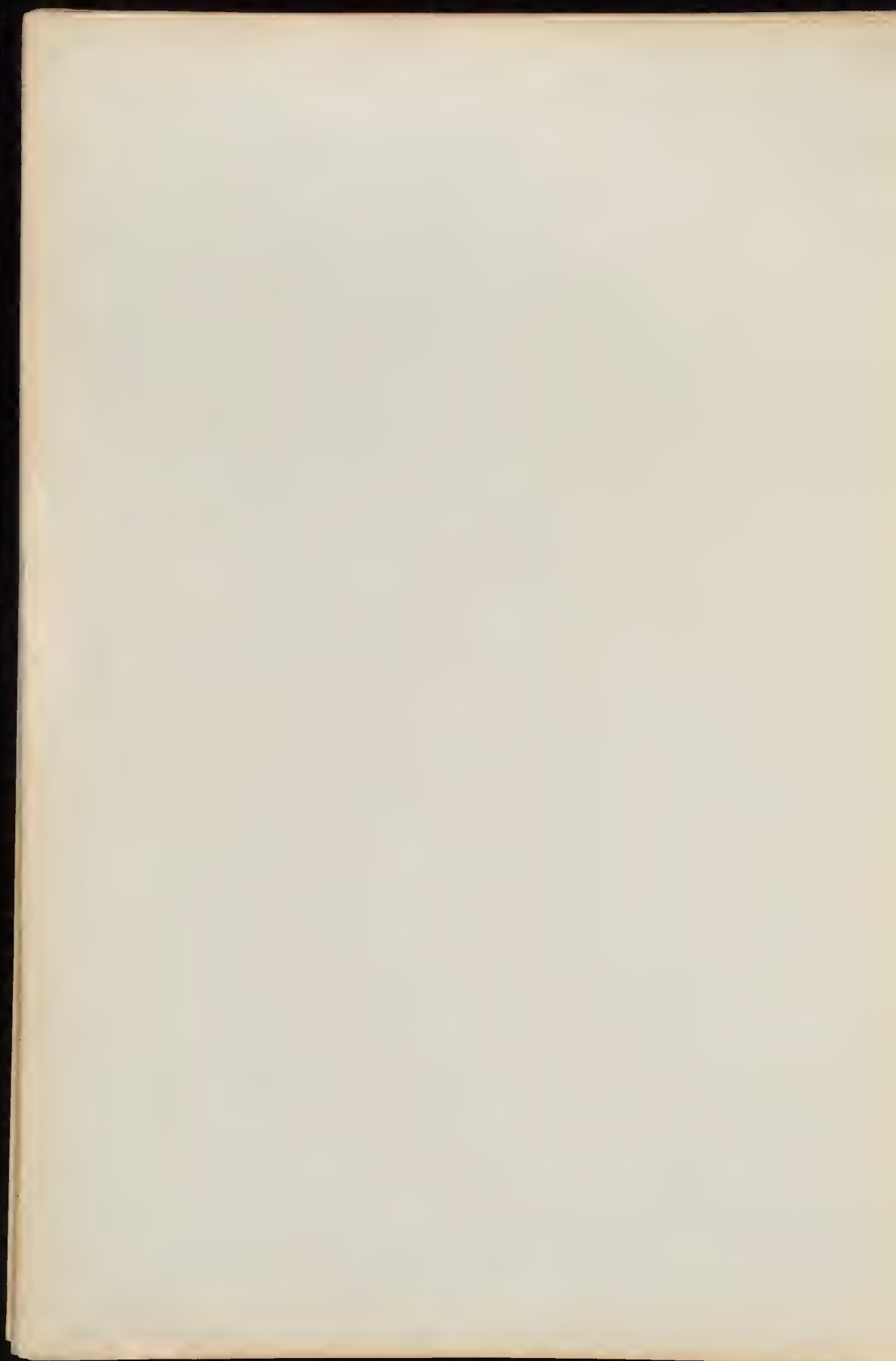
British Museum, Oriental MS., No. 3446.

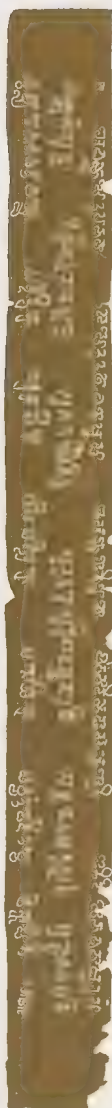
The plate represents one of eleven ivory leaves, measuring 11 inches by $2\frac{1}{4}$ inches, inscribed with gold letters, there being four lines of writing on each leaf.

The British Museum catalogue describes it as "containing apparently a list of Burmese officials." One of the leaves is dated "Sakkaraj 1210," which corresponds with 1858 A.D.

The leaves, together with a parchment document, are enclosed in an elaborate ivory case, received at the Museum in 1886.

The characters are of an ornamental character, but rather carelessly formed, considering the medium employed for their representation. There are sundry marks upon the ivory of the letters, having been outlined as if in lead pencil before the gold was applied, and the gilder has not always followed the copy precisely.





ကလေးပြည်မှလွန်လပ်သောမြို့များကိုမကတော့သောသို့၎င်းလေ့ရှိသောကြောင့်
 မြို့ပေါ်ရှိသောလူတို့ကိုလည်းကောင်း၊ မြို့အောက်ရှိသောလူတို့ကိုလည်းကောင်း
 ကိုယ်စားပြုရန်အတွက်လည်းကောင်း၊ မြို့အတွင်း၌လည်းကောင်း၊ မြို့အပြင်၌လည်းကောင်း
 ပြည်လူတို့ကိုလည်းကောင်း၊ မြို့အတွင်း၌လည်းကောင်း၊ မြို့အပြင်၌လည်းကောင်း

BURMESE MANUSCRIPTS ON GOLD AND IVORY.

Upper Figure—Old Pall leaf, found at Maunggon Burmah
 British Museum, Oriental MS. 5340.
 Lower Figure—Burmese Official Document on Ivory. 1 D 1888
 British Museum, Oriental MS. 3446



PLATE 50a. THE LIFE OF PADMA SAMBHAVA
IN TIBETAN.

British Museum, Add. MS., 15,522.

THE legendary biography of Padma Sambhava of Udyana, a famous saint and miracle worker of the Buddhist church of Tibet, compiled from Sanskrit sources.

The separate leaves measure 20½ inches by 8 inches each, and when there are miniatures the line of writing measures 8½ inches, there being always seven lines on a page, reading from left to right. The letters are carefully written on lines ruled with faint red ink. There are inscriptions under the pictures in a smaller hand.

The plate represents one of the last leaves of the volume, a few of which are ornamented with colored miniatures, those shown being worthies attired in Lamaistic costume.

The MS. is incomplete, but there is a complete copy of the work in block-printed form in the library of the Royal Asiatic Society (see "Journal R. A. S.," 1892, page 575).

The MS. forms part of a gift of five Tibetan books made to the British Museum by Mr. Brian H. Hodgson in 1845, the donor being previously British resident in Nepal, whence the books were bought. (See "Life of B. H. Hodgson," by Sir William W. Hunter, London, 1896, Appendix A.). C. H. Desgodins in "Le Thibet," Paris, 1835, says that the Tibetan alphabet was of a Kashmirean origin (page 366). In the same place an account of native literature is given, together with a description of the mode of producing native written and printed books.

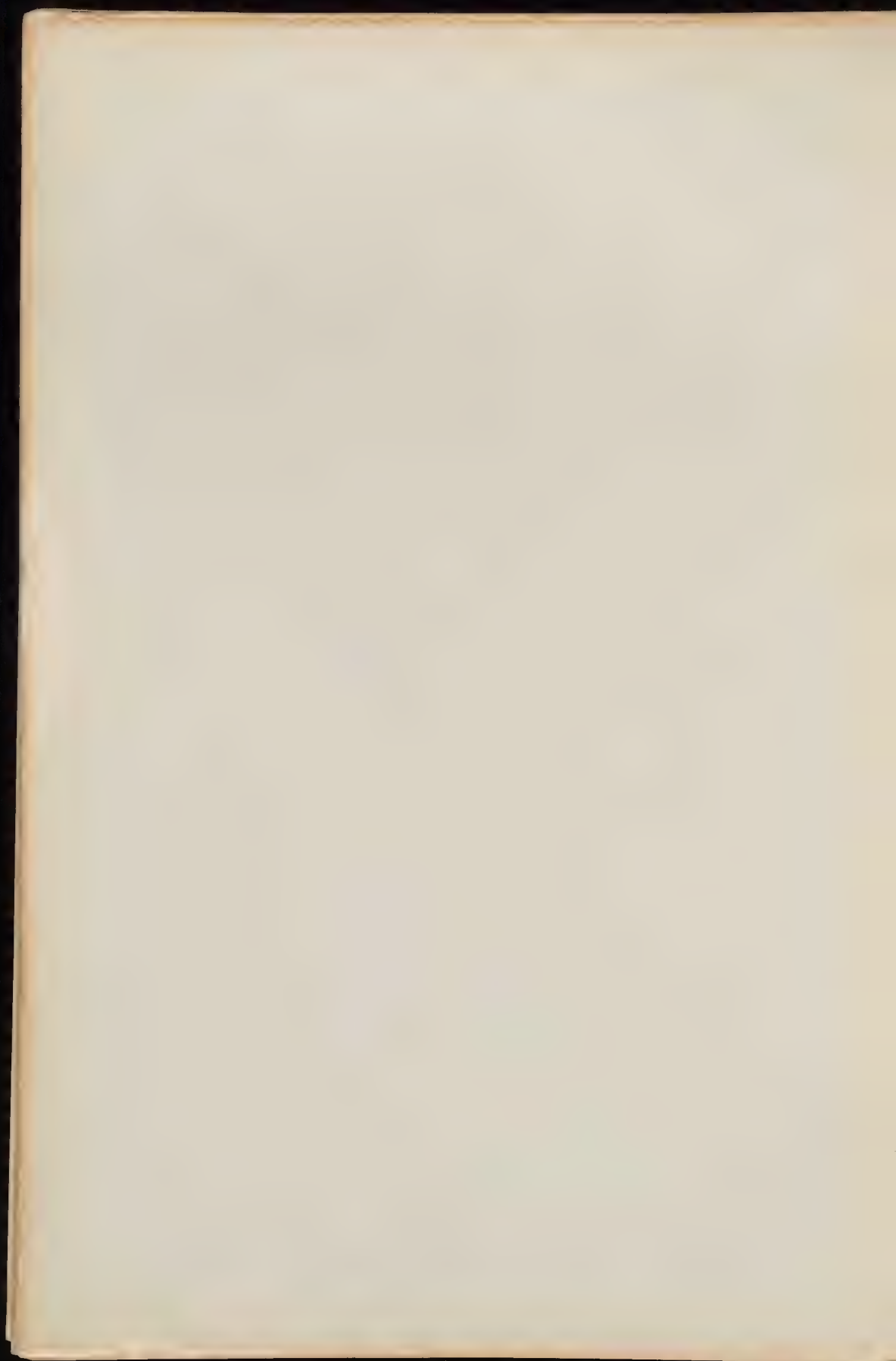
Further information on Tibetan paleography may be gained from B. H. Hodgson's "Languages . . . of Nepal and Tibet," London, 1874, page 9, ff.

A brief account of the relationship of the written and spoken forms of Tibetan since the introduction of the Devanagari by Thome-sam-bou-dja in the sixth or seventh century is given by A. Desgodins in "Essai de Grammaire Thibetaine," Hong-Kong, 1899.

There is a magnificent collection (unique in Europe) of Tibetan MSS. and block-printed books in the library of the India Office, London, but unfortunately they have remained uncatalogued for over half a century. Exhaustive analysis of Tibetan sacred literature appeared in "Asiatic Researches," Vol. XX, Calcutta, 1836, and in "Annals du Musée Guimet," Tome II, Paris, 1881.

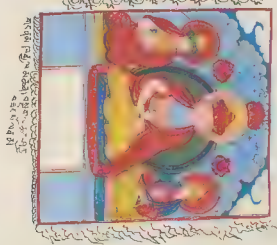
A bibliography of Chinese books dealing with Tibet is given by W. Woodville Rockhill, in Vol. XXIII of the "Journal R. A. S.," 1891.

Other works useful to the student are Mollen-dorff's "Manual of Chinese Bibliography," Shanghai, 1876 (pages 308-318).





(Faint handwritten musical notation or script)



THE LIFE OF PADMA-SAMBHAVA IN TIBETAN

Probably of the 18th century.
British Museum Add MS 1542.

